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R.
सा. 2936

P. V. NAGANATHA SASTRY

Kavyalankara of Bhamaha

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R
सा. 2936

KĀVYĀLANKĀRA

OF

Bhāmaha

सा. १८

Edited with
English Translation and Notes

BY

P.V. Naganatha Sastry, B.A., B.L.,
H.C. VAKIL. TANJORE.

MOTILAL BANARSIDASS
DELHI :: VARANASI :: PATNA

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To the

REVERED MEMORY

OF

MY FATHER

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काव्यालङ्कारे प्रोक्तानामलङ्काराणां सूचिका.

	परि. श्लोक		परि. श्लोक.
अतिशयोक्तिः	२—८१	यथासंख्यम्	२—८९
अर्थान्तरन्यासः	२—७१	यमकम्	२—१७,१८
अनन्वयः	३—४५	रसवत्	३—६
अनुप्रासः	२—५	रूपकम्	२—२१
अपह्नुतिः	३—२१	लाटानुप्रास	२—८
अप्रस्तुतप्रशंसा	३—२९	लेशः	२—८६
आक्षेपः	२—६८	वक्रोक्तिः	२—८५
आशीः	३—५५	विभावना	२—७७
उत्प्रेक्षा	२—९१	विशेषोक्तिः	३—२३
उत्प्रेक्षावयवः	३—४७	विरोधः	३—२५
उदात्तम्	३—११	व्यतिरेकः	२—७५
उपमा	२—३०	व्याजस्तुतिः	३—३१
उपमारूपकम्	३—३५	श्लेषः	३—१४
उपमेयोपमा	३—३७	समासोक्तिः	२—७९
ऊर्जस्वि	३—७	समाहितम्	३—१०
तुल्ययोगिता	३—२७	ससन्देहः	३—४३
दीपकम्	२—२५	सहोक्तिः	३—३९
निदर्शना	३—३३	सूक्ष्मम्	२—८६
परिवृत्तिः	३—४१	संसृष्टिः	३—४९
पर्यायोक्तम्	३—८	स्वभावोक्तिः	२—९३
प्रतिवस्तूपमा	२—३४	हेतुः	२—८६
प्रेयः	३—५		
भाविकम्	३—५३		

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अतिशयोक्तिः	२—८१
अर्थान्तिरन्यासः	२—७१
अनन्वयः	३—४५
अनुप्रासः	२—५
अपह्नुतिः	३—२१
अप्रस्तुतप्रशंसा	३—२९
आक्षेपः	२—६८
आशीः	३—५५
उत्प्रेक्षा	२—९१
उत्प्रेक्षावयवः	३—४७
उदात्तम्	३—११
उपमा	२—३०
उपमारूपकम्	३—३५
उपमेयोपमा	३—३७
ऊर्जस्वि	३—७
तुल्ययोगिता	३—२७
दीपकम्	२—२५
निदर्शना	३—३३
परिवृत्तिः	३—४१
पर्यायोक्तम्	३—८
प्रतिवस्तूपमा	२—३४
प्रेयः	३—५
भाविकम्	३—५३
यथासंख्यम्	२—८९
यमकम्	२—१७,१८
रसवत्	३—६
रूपकम्	२—२१
लाटानुप्रास	२—८
लेशः	२—८६
वक्रोक्तिः	२—८५
विभावना	२—७७
विशेषोक्तिः	३—२३
विरोधः	३—२५
व्यतिरेकः	२—७५
व्याजस्तुतिः	३—३१
श्लेषः	३—१४
समासोक्तिः	२—७९
समाहितम्	३—१०
ससन्देहः	३—४३
सहोक्तिः	३—३९
सूक्ष्मम्	२—८६
संसृष्टिः	३—४९
स्वभावोक्तिः	२—९३
हेतुः	२—८६

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INTRODUCTION

Perhaps no explanation is needed for bringing out an edition of *Bhāmaha's Kāvyālaṅkāra*, though one may be needed for bringing out any work at all on the subject. For, the subject of poetic criticism depends on the interest which people take in poetry. This is a practical age and everywhere people manifest very little interest in the study or practice of poetry. Good poetry is produced, however, here and there and contributes to the real enjoyment of Sahṛdayas who, fortunately, have not become extinct. By such at least, it is hoped that an edition of *Bhāmaha* may be appreciated. Further, *Bhāmaha's* claim on our remembrance is very great. He was one of the earliest critics to systematize *Poetic* Criticism and present it in a condensed form. (See *Par. II verses* 95-96) : That some treatises on the subject should have existed before *Bhāmaha* is clear from the fact that he refers to having discarded portions of his subject matter. (See verse 95 mentioned above). That the definitions are his is also clear from Par. III verse 58 and that these definitions have been copied bodily by many eminent subsequent rhetoricians-*Locanakāra* and *Mammaṭa* among others—constitutes an unmistakable tribute to their excellence.

That such a work should be made available to the public is not only to their advantage but also constitutes a legitimate act of homage to the first Great Rhetorician. I have been actuated more by the latter feeling. Instead, however, of merely printing the text (which also has been done) it was suggested to me that a translation and notes, which I had first made for my own use, may be thrown into shape and tacked on to the text. I agreed to do so because I thought they might be of some help, however small, to others. I am acutely conscious of my inadequate equipment

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for the task of an efficient translator or commentator and anticipate the discovery of very many errors both of matter and of language. But still, I have ventured into print, because no one has, till now, attempted to bring out an edition of this work, though the late *K. P. Trivedi* printed the text only as App. VIII to the edition of his *Pratāparudrayaśobhūṣaṇa*. (B. S. & P. Series NO. LXV.)

Bhāmaha's date:—

I do not propose in this introduction to do anything more than indicate the authorities who have made considerable research as regards the date of Bhāmaha, his parentage, religion, works, position in literature etc. For fuller information the reader must go to the authorities themselves.

Is 'Bhāmaha' a pen-name?

The root "Bhama" means "to be angry" and the word "Bhāminī" (one who is angry) as applying to women in general is referable to this root, though perhaps it is neither chivalrous nor just to do so. The derivative meaning of "*Bhāmaha*" would be "one who has killed or given up anger." That meaning will fit in excellently with one of the very few personal traits of the writer which we can gather from this work; for *Bhāmaha* seems to have been an extremely modest person who had great respect for his predecessors. (vide Par. IV. verse 51). That it may be a pen-name is also gatherable from the following considerations. His father's name is given as *Rakrila Gomin*. The second word '*Gomin*' has been understood to be a contraction for '*Gosvāmin*', a family name which exists in its original form among many Mahratta and Bengali families of to-day. It is unlikely that this writer dropped his family name and adopted that of "*Bhāmaha*" as his name for his every-day transactions. Further, his true name must bear some resemblance to that of his father and to a host of similar names such as Rāhula, Rāmila, etc. (See

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a paper by *Mr. T. Narasimha Iyengar* mentioned later on). Hence it is very likely that "*Bhāmaha*" was a nom-de-plume.

His other works:—

A commentary on Vararuci's *Prākṛta Sūtras* called *Prākṛta-Prakāśa* is attributed to *Bhāmaha* and is said to have been printed in Benares in 1920. "*Kāmadhenu*", the commentary on *Vāmana-Sūtras* quotes largely from *Bhāmaha*. Mr P. V. Kane refers to a work on metrics by *Bhāmaha*; but he doubts if all these are attributable to one and the same person. (See Kane's intro. to *Sāhityadarpaṇa*. p. 20.)

His age:—

I cannot enter into anything like a discussion of this important question. Eminent scholars have already gone into all the available material and have not been able to arrive at any definite conclusion. Even as to the subordinate question of the relative priority of *Bhāmaha* and *Daṇḍin*, there is considerable divergence of opinion. *Mr. Pathak,* in his introduction to *Kavirājamārga,* came to the conclusion that *Bhāmaha* was prior. *Mr. T. Narasimha Iyengar* B. A., of Mysore published a paper in July 1925 in the Journal of Royal Asiatic Society in which he expresses exactly the opposite view on what he calls conclusive evidence that has become available later. *Mr. K. P. Trivedi* in his introduction to *Pratāparudriya* examines the evidence and the argument of the above two writers and agrees with the view of *Mr. Pathak. Mr P.V. Kane* examines the arguments of all the three above and concludes that there is no evidence of sufficient force to produce as regards either view "a conviction in a very unbiased mind". He adds that his own prediliction is for *Daṇḍin's* priority. He fixes the period of both between 500 to 630 A. D. (See *Kane's introduction* to *S. D. P.* 16 to 41). *Mr. S. K. De* in his history of *Sanskrit Poetics Vol. I.* discusses Bhāmaha's age and places him at the end of the 7th and the beginning of the 8th

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century (see p. 45 *et. seq*). He concludes that *Daṇḍin* was familiar with the text of *Bhāmaha*, whom "as a notable predecessor expressing a contrary view he could hardly ignore" (p. 60 of the above).

Country and religion:—

All critics are however agreed that *Bhāmaha* was a *Kashmerian. Mr. Narasimha Iyengar's* conclusion that he was a Bhuddhist is analysed and examined by *Mr. Trivedi* who concludes that he was a *Brahmin. Mr. Kane* does not agree with *Mr. Iyengar* although he does not express himself definitely on the point.

His ancestry :—

Regarding this, no detail is available except that he was the son of Rakrila Gomin. (See Par. VI. v. 64).

His object in composing this work:—

This seems to be not so much to bring into existence a theoretical treatise on rhetoric as to facilitate a critical study of the subject with a view to serve as a practical handbook in the art of Poetical Composition. This is clear from the following. In Par. I. v. 2 he speaks of "*Kāvyanibandhanam*" (composition) as conferring very many advantages. In verse 3 he ridicules knowledge of the Śāstras in one who is not a poet. In verse 4 he denies the value of eloquence if it should not be associated with the power of poetic expression. In verse 9 he alludes to the necessity of various kinds of equipment to those that are engaged in composing *Kāvyas*.[1]

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1. In the published text I made an alteration in the first edition by substituting for 'काव्यवैखरी' काव्यगैह्यर्मी. Mr. Kane, to whom I sent the proof pointed out that the change was unnecessary as वैखरी would mean "the wares of a poet". I

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The concluding verse of Par. I. contains instructions for the stringing together of words to produce a charming result, while the whole of par. VI. is a practical treatise on the selection of words with a view to poetical composition.

His poetic insight and power:—

Now since *Bhāmaha* attached so much importance to the composition of poetry as distinguished from its study it is rather remarkable that no poetical work written by him is available. The present work being one on *Literary Criticism* did not furnish scope for the full exercise of his poetic power. This afforded him opportunity for merely composing condensed illustrations to the *Figures of speech* he defined. But even judged by this meagre material we must conclude that *Bhāmaha* was a poet of very considerable merit. It has been said "the *Kāvyādarśa*" of *Daṇḍin* is written in a "flowing mellifluous style. As compared with *Bhāmaha* "the palm of superiority in the sphere of poetic excellence must be given to *Daṇḍin* though as regards precision, logical acumen and clearness of expression "*Bhāmaha* stands higher than *Daṇḍin.*" (*Kane's Intro* to *S. D. p.* 22). *Mr. Kane's* opinion is no doubt entitled to considerable weight. One hesitates however to yield to his views. The reader will surely be able to find many illustrations of striking poetical power in the work. The following passages may, however, be referred to in this connection. Par 1. v. 13. v. 54. Par II. v. 55. v. 83. v. 94, Par. III, v. 21. and Par. VI. v. 1 to 3. After all, this is a matter

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accept the suggestion. De says that the word may be काव्ययोनयः। Dr. De. in Vol. II. P. 49 of his History of Sanskrit Poetics speaking of Bhāmaha says that the practical object of the school of Bhāmaha in general was "more or less formative in character and did not allow sufficient scope for purely theoretic treatment." Again in P. 52 of the same work he says that the "original view of Sanskrit poetics was that it was more or less a mechanical discipline."

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of individual taste and very considerable difference of opinion is permissible.

That large divergences of opinion are possible is curiously illustrated in conection with *Bhāmaha* himself. While Mr. Kane recognises, as stated above, *Bhāmaha's* precision, etc., Mr. *Banhatti* in his *Intro. to K. A. S. p.* XXII says:—

"A reform was going on in the notions about *Alaṅkāra* also. The somewhat loose descriptions of *Bhāmaha* were replaced by accurate and scientific definitions, etc. Accuracy of definition was not the object aimed at by the earlier writers as a working idea of the topics explained. This they attempted to achieve "by examples". It would be thus seen that *Mr. Banhatti* entertains an opinion opposed to that of *Mr. Kane* as regards the precision etc. of *Bhāmaha's* definitions. If *Mr. Banhatti* means any disparagement to the method of clearing up a point more by illustration than by definition I need only refer to *Mr. Banhatti* himself who later on in P. 6 of his notes to the text where Udbhaṭa's definition is preceded by an example, says:—It (the example) is cited here because the meaning of the definition is not properly grasped unless an example is "given to illustrate its application". In fact as already "stated Bhāmaha's aim was to make an aspiring poet quite conversant with his "wares" (to adopt *Mr. Kane's* word). Hence his apparent omission to give definitions to certain *Figures of Speech*. One wonders whether, after all, the scientific accuracy of a definition is not inversely proportional to its intelligibility.

An original thinker:—

In the discussion of fundamental questions *Bhāmaha* exhibits considerable acumen and analytical power. Thus, his discussion, as to the degree of similarity and dissimilarity between two objects before they could be employed in comparison, is full of interest, (*See Par. II. verses* 43 *to* 60.) He says, if two objects should be compared they should resemble each other, but as no two objects completely resemble

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each other, the necessary degree of similarity for comparison has to be ascertained with reference to some standard. "What gulf of difference is there" says he "between the Moon and the damsel's face ? but still a comparison is made because of the existence of some brightness in the face. (v. 44.)" The resemblance, however, must be real, not as in verse 47, in which it is described that a stream of effulgent water flows from the Sun. This limitation does not preclude even a very fugitive resemblance from being telling, as in verse 46. Further, the charm in similes does not consist in very close similarity but involves the appreciation of a difference between the objects compared, which, conduces to the superiority of the *Upamāna*. Thus in verse 51 "darkness" is compared to the elephant. 'Darkness' can never be lumped together. But as an object of comparison to the elephant "lumped darkness" goes to intensify the size and colour of the elephants. This superiority of the *Upamāna* can be pushed to exterme lengths as when a crane standing with closed eyes in the water is compared to Brahmā in Samādhi while engaged in the Great Act of creating the Universe. Here the defect lies in having an *Upamāna* too elevated with reference to the *Upameya*. The reverse is also possible, as when, a victorious King who worries his enemy is compared, to a dog worrying a herd of deer. Here the *Upamāna* is ignoble as compared with the *Upameya* (V. 54 of Par. II). In this discussion and in the marshalling of examples our author displays considerable critical and poetical power.

His strength of conviction—

Not only does *Bhāmaha* reach his own conclusion in many controversial matters but expresses his dissent in decisive language though the authorities he differs from, are venerable, from their accepted eminence. Thus in *Par. VI vv.* 10&11 he discards the idea of a "collection" apart from the objects composing it. And in verse 12 he repudiates the *Sphota*

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Theory of Grammarians "though backed with one hundred oaths". He uses language of such emphasis as the above though his reverence for grammar and for grammarians is immense. (See Par. VI. v. 1 to 6.)

His own conclusion as to the Metaphysics of Speech is intelligible though not likely to be accepted as sound. He refers to an original compact or convention that letters are "such and such and so many" and their combinations have or should have such and such meanings etc. (*Par. VI. v.* 13.) In the next verse he calls those people dull who mistake technical terms for fundamental varieties.

His argument against the *Anyāpoha* (अन्यापोह) theory of the Buddhists is equally clever and clearly expressed. That school maintains that the function of the meaning of a word is to exclude that which is not covered by its connotation. Thus the word "cow" does not affirmatively connote any thing regarding a cow but simply excludes all things which are 'not-cows'. Bhāmaha shrewdly asks "if you at first know nothing affirmatively about cows how can you differentiate those that are not cows for the purpose of exclusion".

Bhāmaha and subsequent writers:—

A list of writers who refer to Bhāmaha is given in Trivedi's intro. to Prat. Rud. P. 22. Footnote. *Rāghava Bhaṭṭa* in his commentary on *Śakuntalā* calls this work an "Ākara (treasure-house). Vidyādhara says.

पूर्वेभ्यो भामहादिभ्यः सादरं विहिताञ्जलिः

Udbhaṭa the author of *Kāvyālaṅkārasaṅgraha* an author of accepted eminence in the old school himself wrote a commentary on Bhāmaha's work called Bhāmahavivaraṇa, which, however, has been lost. Thus, it is clear that our author became a classic long long ago.

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His idea of Vakrokti:—

One of the first questions in poetics is "How does the language of poetry differ from the language of ordinary life". This latter is direct and in the proportion in which it is so, it is helpful, in the ordinary business of life. Poetical language aims at being striking or arresting. It has been appropriately though not elegantly called *vakrokti* (lit. a twist in expression). This twist consists in the strikingness of the language as well as of the thought. Whether *Bhāmaha* was the earliest to recognize this or not, there is unmistakable evidence that he attached a great deal of importance to it. (See Par. I. v. 30 and v. 36 and Par.II.v. 85). In comparing the style "*Vaidarbhī*" with 'Gauḍī' he calls the former "*Avakrokti*". According to him strikingness of meaning is at the root of all Poetic *Figures*. (Par II. v. 85). Strikingness in meaning is the same as Atiśayokti which according to Ānandavardhana is discoverable in every Poetic Figure. (See *Dhvanyāloka Locana*. 207-208. *N. S. End* *Bhāmaha's* prediliction for a "twist in meaning" was so great that he discards *Svabhāvokti* as a *Figure*, for, in it, as its name implies, there is no scope for any twist. This theory of Vakrokti has been developed into an elaborate system by *Kuntala* in his Vakrokti Jīvita.

Rasa:—

In this work the theory of *Rasa* is given no prominence. *Bhāmaha* of course did not ignore *Rasa*. He included it among *Alaṅkāras*. (Par. III. v. 6). Its recognition as the Soul of *Poetry* is of much later date and constitutes the chief achievement of the *Modern* School led by *Ānandavardhana*.

Rītis:—

This author does not use the term *Rīti* although he was familiar with two kinds of recognised styles, *Vaidarbhī* and

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Gaudī. He was fully aware of the controversy as to which of these two was the superior. The controversy should have been of some standing if we pay attention to his language in this connection (See Par. I. v. 31 to 36). He favours the *Gauḍī* and relegates *Vaidarbhī* to a lower position as something which is soft and insipid, having no merit and agreeable, if at all, only as a song is agreeable to the ear. When we come to *Daṇḍin's* elaborate defence of *Vaidarbhī* we are led to conclude that he must have had in view as an antagonist, some writer of very considerable authority., possibly *Bhāmaha*.

The scheme of the work:—

The work is divided into six *Paricchedas*. The number of *ślokas* given at the end of Par. VI. totals to 400 verses. There are, however, only 396; but as some verses contain more than two pādas (पाद) the figure 400 may be correct. *Par. I.* treats of the body of Poetry; i. e. of *Words and Meanings* taken together. Its form may be two-fold, *prose* and *verse*. The material may be either *Sanskrit*, *Prakrit* or a *Dialect*. It may treat of fact or fiction or of the arts or sciences. It may be divided into poems (proper), Dramas, Auto-Biographies, Narratives and miscellaneous compositions. These are defined and, among them, the nature of *Ākhyāyikā* (*Biography*) and *Kathā* (*Story*) has been the subject of considerable difference of opinion among ancient writers. In this chapter some *Defects* of Composition are treated at the outset because, apparently, they are general in their character; while in Par-IV the defects that relate to words, metre, etc, are treated. Par. II & III treat of Alaṅkāras proper. (Figures of Speech). Par. II. opens with the statement that poems have two important characteristics : Softness and Power. The former is attained by the employment of simple language or simple compounds, if at all. Then follow Sabdālaṅkāras, including Lāṭa-Anuprāsa and Yamaka with illustrations. Then a group of Arthālaṅkāras among which Upamā is treated in considerable detail. (vv. 1 to 65). Then follow six other Alaṅkāras (v. 66 to 85). Then

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there is the mention of three Figures "Hetu" "Sūkṣma" and "Leśa" (v. 86 to 88). Bhāmaha does not accept these, however, as Figures of Speech. Then follow 'Yathāsaṅkhyam' (Numerical order) and "Utprekṣā". "Svabhāvokti" is mentioned and illustrated but not accepted as a Figure of Speech. Chapter III. defines and illustrates 23 more Alaṅkāras. Thus Bhāmaha accepted three Śabdālaṅkāras thirty-two Arthālaṅkāras and four more Alaṅkāras have been mentioned but discarded.

The discussion of Alaṅkāras as above in certain groups or sets has led to the surmise that Bhāmaha was dealing with them with reference to their historical development.

Par. IV illustrates eleven Doṣas of which Virodhi has six sub-divisions and Hīna three. Par. V treats in detail of the Doṣas mentioned in Par. IV, which may be described compendiously as "illogicality". Its treatment as part of a system of Poetic Criticism has been repudiated by Daṇḍin. Par. VI is devoted to directions as to the selection of proper words among many grammatical forms based apparently on considerations of euphony. Śrutikaṣṭam (Cacophony) has been already described (P. 1. v. 53). The endeavour in this chapter is to secure melody, a positive good quality not merely avoiding a bad one.

His predecessors:—

Bhāmaha mentions Medhāvin[1] and Rama Sarman whose work was known as Acyutottara, Sākhā-Vardhana and his two works Rāja-Mitra and Ratna Haraṇa. Medhāvin is a writer of whom some facts are known. Mr. P. V. Kane in his intro. to S. D. P. X. III. has discussed this writer. His conclusion is that the full name of this writer was Medhāvi-Rudra. His work on Alaṅkāra must have been a treatise of considerable

1. This Medhāvin is said to have been born blind. Kāvya-Mimāṁsā, Page 12.

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merit, for, to him, is traceable the discussion of the nature of Simile, its defects and its merits.

Of the others no information is available.

Bhaṭṭi and Bhāmaha:—

In this connection a point of some interest may be noted. Chapter X of Bhaṭṭikāvya illustrates both Śabdālaṅkāras and Arthālaṅkāras. The treatment of the former is very much more full than that by Bhāmaha. As regards the latter, Bhaṭṭi without defining any of the Alaṅkāras gives illustrations of them in an order which corresponds very largely with the order in this work. There are some slight additions by Bhaṭṭi at the end. It would therefore appear as if Bhaṭṭi followed Bhāmaha. In Bhaṭṭi Chapter XXII verse 34 is this śloka.

व्याख्यागम्यमिदं काव्यमुत्सवः सुधियामलम् ।
हता दुर्मेधसश्चास्मिन् विद्वत्प्रियतया मया ।

Bhāmaha in Par. II v. 20 writes:—

काव्यान्यपि यदीमानि व्याख्यागम्यानि शास्त्रवत् ।
उत्सवस्सुधियामेव हन्त दुर्मेधसो हताः ।

The similarity of the above two passages is too great to be accidental and the meaning of the one seems pointedly to allude to the other. Of the two, which is prior? Dr. S. K. De discusses this matter in his Sanskrit Poetics, Vol. I. P. 50 to 57 and concludes that both must have referred to a common text.

Translation and Notes:—

The object of good annotation is, as I take it, to state only so much as is necessary to explain the text. Anything

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more is likely to distract the attention from the text. However, to a student who desires to have a little more knowledge of the topics treated, short notes, mainly in the nature of references to other writers, will be of great help. I have tried to keep in mind the above considerations in my notes.

As regards the translation I have allowed myself a little latitude. Many a reader has felt that a literal translation closely following the idiom of the language of the original is very often unintelligible. The English of such translations jars very badly on the ear, and in some instances, becomes intelligible only after the meaning of the text has been otherwise ascertained. The language of the translation has certain peculiarities and idioms which necessitate the addition of words for which an exact counterpart will not be found in the original. These words do not affect the meaning but make the translation more readable. I have now and then introduced such words but enclosed them within brackets. I trust they will be helpful to the reader without distorting the meaning of the text.

In making this translation I have received great help from Brahmaśrīs Viswanatha Sastrigal of Tiruvadi, Swaminatha Sastrigal of St. Peter's High School and Subramania Sastrigal of Kalyanasundaram High School, Tanjore. The last of them has also taken all the trouble in the matter of copying the manuscript for the press, correcting the proofs, etc. I have received suggestions from Mahāmahopādhyāya Kuppuswamy Sastrigal M. A., of the Presidency College and from Mr. P. V. Kane M. A., L L. M., of Bombay. I am deeply indebted to all of them.

This text is based on a collation of the manuscript in the Oriental Library, Madras, in the Maharaja's Library at Trivandrum and those in the possession of Brahmaśrī R. V. Krishnamachariar Sanskrit Pundit, Government College, Kumbhakonam and of Brahmaśrī Chakravarti Ācārya of

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the Tiruvadi Sanskrit College. The printed text of the work, constituting appendix VIII of Trivedi's Prātaparudriya, was compared with the manuscripts. Except the Manuscript in the Oriental Library, Madras, which I myself compared with the printed text, the other manuscripts were compared by Brahmaśrī Subramani Sastrigal of the Kalyanasundaram High School, Tanjore.

I am aware that in the translation and notes many shortcomings may be discovered. I have already stated that this venture of mine is more an act of homage to Bhāmaha. I hope that the reader will recognize that some honest labour has been put into the work.

P. D. Naganatha Sastry.

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॥ श्रीः ॥

BHĀMAHA'S KĀVYĀLAṄKĀRA

काव्यालङ्कारः

प्रथमः परिच्छेदः ।

CHAPTER I.

प्रणम्य सार्वं सर्वज्ञं मनोवाक्कायकर्मभिः ।
काव्यालङ्कार इत्येष यथाबुद्धि विधास्यते ॥१॥

After prostrating before the Lover of All and the All-knowing, by mental, vocal and bodily acts, this work, called *kāvyālaṅkāra*, is composed to the best of (my) capacity.

The word सार्वः in the sense of सर्वेभ्यो हितः is evolved in the manner stated in Verse 53 of Chapter VI *post*.

धर्मार्थकाममोक्षेषु वैचक्षण्यं कलासु च ।
प्रीतिं करोति कीर्त्तिं च साधुकाव्यनिबन्धनम् ॥२॥

Composition of good poetry produces ability in (or makes one able, or capable in the pursuit of) *Dharma*, *Artha*, *Kāma* and *Mokṣa*; also in Arts. It also confers Pleasure and Fame.

Locana p. 12. substitutes for the last word निबन्धनम् the word निषेवणम् The meaning will be that the advantages enumerated above will result to one who studies *Kāvyas*. The word निषेवणम includes composition also. See commentary to Sāhityadarpaṇa N. S. Ed, p. 4, where this verse is quoted in the text.

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अधनस्येव दातृत्वं क्लीबस्येवास्त्रकौशलम् ।
अज्ञस्येव प्रगल्भत्वमकवेः शास्त्रवेदनम् ॥३॥

The knowledge of *Śāstras* possessed by one who is not a poet is like the pauper's charitableness, the eunuch's dexterity in arms, and the fool's self-confidence.

विनयेन विना का श्रीः का निशा शशिना विना ।
रहिता सत्कवित्वेन कीदृशी वाग्विदग्धता ॥४॥

What is wealth without modesty. What is Night without the Moon. What is cleverness in speech (eloquence) without the capacity to compose good (literary) works.

गुरूपदेशादध्येतुं शास्त्रं जडधियोऽप्यलम् ।
काव्यं तु जायते जातु कस्यचित्प्रतिभावतः ॥५॥

Even the dull-witted can learn *Śāstra* (Science) with the help of a teacher. Poetry however is to him who has a natural capacity and that too, not invariably.

उपेयुषामपि दिवं सन्निबन्धविधायिनाम् ।
आस्त एव निरातङ्कं कान्तं काव्यमयं वपुः ॥६॥

Even to those who have passed away to *Svarga* (the other world) but who have composed good literary works there surely exists (there) a body consisting of their works which is both beautiful and free from disease (or decay).

रुणद्धि रोदसी चास्य यावत्कीर्त्तिरनश्वरी ।
तावत्किलायमध्यास्ते सुकृती वैबुधं पदम् ॥७॥

Further, as long as his imperishable Fame continues to last in (besiege) this and the Upper World, so long does he, the blessed one, continue to occupy a place among the *Devas*.

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अतोऽभिवाञ्छता कीर्तिं स्थेयसीमाभुवः स्थितेः।
यत्नो विदितवेद्येन विधेयः काव्यलक्ष्मणि ॥८॥

Therefore should the wise one, who aims at Fame which shall last as long as the world, direct his endeavours towards (the acquisition of) the essentials of Poetry.

The last word काव्यलक्ष्मणि is found in O. L., and fits in better than काव्यलक्षणः, another reading.

शब्दश्छन्दोभिधानार्था इतिहासाश्रयाः कथाः ।
लोको युक्तिः कलाश्चेति मन्तव्या काव्यवैखरी ॥९॥

Those that resort to *Kāvya* should regard (the essentials to be) the following:—Grammar, Metre (*i. e.*, Science of metre), the nature of words (as conveying primary and secondary sense), meanings of words, the stories in *Itihāsas*, the ways of the world, Logic and the Arts.

The readings in O. L. are काव्यतैवंशी and काव्यवैखरी. Both are equally unintelligible. We may have काव्यगैह्यमी Locana p. 10 in explaining its text भाक्तमाहु स्तामन्ये and its वृत्ति points out that as per Udbhaṭa (Bhāmaha's commentator) Bhāmaha intends to include in अभिधान both the primary and secondary meanings of words :—'भट्टोद्भटो बभाषे—शब्दानामभिधाव्यापारो गुणवृत्तिश्च' If अभिधानम् is merely the word then the word अर्थ in the text will refer to 'meanings' and would mean "proficiency in the Lexicon".*

शब्दाभिधेये विज्ञाय कृत्वा तद्विदुपासनम् ।
विलोक्यान्यनिबन्धांश्च कार्यः काव्यक्रियादरः ।१०॥

The desire to compose *Kāvya* should be entertained (only) after learning Grammar and the meanings of words and after having served the masters therein and after having studied other (*Kāvyas*) works.

*The use of the word शब्दाभिधेये in the next verse means "the word and meaning," hence the word अभिधान here may simply mean "the word" in this verse.

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सर्वथा पदमप्येकं न निगाद्यमवद्यवत् ।
विलक्ष्मणा हि काव्येन दुःसुतेनेव निन्द्यते ॥११॥

Never shall be spoken even a word which is faulty. By a work which is bad, one gets a bad name, as by a bad son.

In verse (ii): By गदमदचरयमश्चानुपसर्गे (3.1.100). यत् is यत् added when there is no उपसर्ग । (Ex- गद्यम्); when there is उपसर्ग as here, we have ण्यत् (ऋहलोर्ण्यत् 3.1.124.)

नाकवित्वमधर्माय व्याधये दण्डनाय वा ।
कुकवित्वं पुनः साक्षान्मृतिमाहुर्मनीषिणः ॥१२॥

Not being an author does not lead to evil or disease or punishment. But being a bad author is, according to the wise, nothing less than death.

In verse 12 Rājaśekhara in Kāvya Mīmāṁsā—P. 21. Line 4 gives expression to the same verse. He says वरम् अकविः न पुनः कुकविस्स्यात् । कुकविता हि सोच्छ्वासं मरणम् ।

Introduction to verses 13, 14 and 15 :—These three verses start and conclude a discussion as to the utility of accepting two groups of *Alaṅkāras* viz., *Śabdālaṅkāras* and *Arthālaṅkāras*. These three verses are bodily quoted by Mammaṭa in the opening portion of chapter VI of *Kāvyaprakāśa*. Mammaṭa in that chapter explains that the division of *Kāvyas* into शब्दचित्रम् and अर्थचित्रम् is not intended to be mutually exclusive. There are many cases in which both occur. In fact, in practically all cases, by some little ingenuity the presence of both may be proved. In such cases, says Mammaṭa, the author's intention is our guide in determining whether the passage should be considered as coming under *Śabdālaṅkāra* or *Arthālaṅkāra*. The author's intention could be easily ascertained, if we direct our attention to discover what the anthor mainly relies upon for the beauty (चमत्कृतिः) of the passage. To support his view that both may lead to चमत्कृति, he quotes these verses from Bhāmaha.

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रूपकादिरलङ्कारस्तस्यान्यैर्बहुधोदितः ।
न कान्तमपि निर्भूषं विभाति वनिताननम् ॥१३॥

Some *Ālaṅkārikas* vehemently maintain that only *Rūpaka* etc., constitute its (*Kāvya's*) ornaments. (Because) a damsel's face, though beautiful, does not shine, if it should be devoid of ornaments.

This is the view of one School. They argue as follows:- The beauty of a *Kāvya* consists in its *Rasa* which depends upon विभाव etc. These result from the meanings of words. Words, as such, are *functus officio*, as soon as the meanings have been produced. Therefore the *Alaṅkāras* that relate to meanings may conduce to the beauty of the *Rasa* and not the *Alaṅkāras* that relate merely to the word or the sound. In the example, the natural beauty of the face corresponds to the grammatical correctness of the nouns and verbs and the beauty in their disposition also. But the face is beautified by ornaments which are separate. The expression '*Alaṅkāras* like *Rūpaka* etc.' denotes all *Arthālaṅkāras*.

रूपकादिमलङ्कारं बाह्यमाचक्षते परे ।
सुपां तिङां च व्युत्पत्तिं वाचां वाञ्छन्त्यलङ्कृतिम् ॥१४॥
तदेतदाहुः सौशब्द्यं नार्थव्युत्पत्तिरीदृशी ।

Some people are of opinion that Figures of Speech like *Rūpaka* are external, They maintain that the proper disposition of nouns and verbs constitutes the (real) ornaments of speech. That (kind of) excellence in the disposition of words is this beauty (*Sauśabdya*). The meanings are not so.

This is the antagonistic view. This School argues as follows :—The beauty of a poem lies primarily in the disposition of the words. Again it is the language (consisting of the words) that first attracts one and then the meaning arises. The word काव्यम् itself means कविकर्म and consists in the selection of proper words and in properly stringing them together. In common parlance also we say "Poetry is read", Poetry is heard" etc., which cannot apply to meanings. In

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fact we also say "Poetry is understood", "Poetry is not understood", thereby sharply contrasting 'meaning' with 'Poetry' which necessarily means the collection of words. This being so, what enhances the beauty of the words must be the real ornament. So *Śabdālaṅkāra* is superior to *Arthālaṅkāra*. In fact, it is after the words have functioned and produced a meaning, *Arthālaṅkāras* can come in. So these ornaments are very much on the outside (वाह्यम्), व्युत्पत्तिः=सन्निवेशः, Read तत्सौशब्द्यमेतत् (That verbal beauty is this *i. e.*, what is properly called as *Alaṅkāra*). सौशब्द्यम् means काव्यस्य शोभनत्वम्.=शब्दनिर्माणसौष्ठवम्. अर्थव्युत्पत्तिः= अर्थालङ्कारः. नेदृशी=न शब्दवत्स्वतश्चमत्कारिका, अपि तु विभावाद्युत्कर्षमुखेनैवेत्यर्थः. The last line तदेतदाहुः etc., is the reason for upholding *Śabdālaṅkāra*.—Bālabodhinī.

शब्दाभिधेयालङ्कारभेदादिष्टं द्वयं तु नः ॥१५॥

We however accept both, as we accept the distinction of *Śabdālaṅkāra* and *Arthālaṅkāra*.

Intro. Classification based on 'Structure' and 'Language':—

शब्दार्थौ सहितौ काव्यं गद्यं पद्यं च तद्द्विधा ।
संस्कृतं प्राकृतं चान्यदपभ्रंश इति त्रिधा ॥१६॥

Word and meaning taken together constitute *Kāvya*. It is of two kinds, Prose and Verse It is further distinguishable into Sanskrit, Prakrit and Dialect //

Intro. Classification based on subject-matter—

वृत्तदेवादिचरितशंसि चोत्पाद्यवस्तु च ।
कलाशास्त्राश्रयं चेति चतुर्धा भिद्यते पुनः ॥१७॥

(Again) *Kāvya* is divided by the wise, four-fold, (thus):— real narratives of gods etc., stories put together (fiction), facts relating to Arts and those relating to the Sciences.

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This classification includes Dramas and Grammar under the category of *Kāvya*. Later writers restrict the word to words and meanings accompanied with *Rasa*, *Guṇa*, or *Alaṅkāra*. Pratihārendu Rāja in his commentary *Laghu Vṛtti*, p. 78, explains that Bhāmaha uses this word in an extended sense (भक्त्या) *i. e.*, analogically.

Classification based on the nature of the composition:—

सर्गबन्धोऽभिनेयार्थं तथैवाख्यायिकाकथे ।
अनिबद्धं च काव्यादि तत्पुनः पञ्चधोच्यते ॥१८॥

Kāvyas again are divisible into five groups thus:—
(1) Those that are built up by divisions called *Sargas*; (2) Those that should be acted or exhibited on the stage; (3) *Ākhyāyikās* (explained below); (4) *Kathās* (explained below); (5) Unconnected composition.*

(a) *The reader will note that kāvya is divided with reference to four different bases of classification into 2, 3, 4, and 5 divisions progressively.

Intro. Verses, 19 to 28 both inclusive describe *Mahākāvya* (No. 1 of the previous Stanza).

सर्गबन्धो महाकाव्यं महतां च महच्च यत् ।
अग्राम्यशब्दमर्थ्यं च सालङ्कारं सदाश्रयम् ॥१९॥

Mahākāvya is that which is made up of (parts called) *Sargas*; whick treats of the Big and is big; is devoid of vulgarity of expression; has (profound) significance.; contains Figures of Speech and treats of the good.

मन्त्रदूतप्रयाणाजिनायकाभ्युदयैश्च यत् ।
पञ्चभिः सन्धिभिर्युक्तं नातिव्याख्येयमृद्धिमत्॥२०॥

It also consists of (the description of) state-councils, messengers, travel, war and the good fortunes of the Hero. It contains also the five *Sandhis*. It does not require much commentary and has a prosperous ending.

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Vāgbhaṭa in *Kāvyānuśāsana* N. S. Ed., p. 15 explains the *Sandhis* as follows:— (1) मुखसन्धिः =The seed of the plot, just indicated, proceeding from various *Rasas*. (2) प्रतिमुखसन्धिः = The sprouting of the seed made partially visible. (3) गर्भसन्धिः = The full development of the same culminating in the attainment of the desire or the reverse ; also the search after it. (4) विमर्शसन्धिः =The investigation of the same. (5) निर्वहणसन्धिः= The conclusion—the gathering up of all the threads and bringing the plot to an end.

चतुर्वर्गाभिधानेऽपि भूयसार्थोपदेशकृत् ।
युक्तं लोकस्वभावेन रसैश्च सकलैः पृथक् ॥२१॥

While describing the four-fold objects of human existence it relates chiefly to the acquisition of wealth, conforms to the ways of the world and contains separately the various *Rasas*.

नायकं प्रागुपन्यस्य वंशवीर्यश्रुतादिभिः ।
न तस्यैव वधं ब्रूयादन्योत्कर्षाभिधित्सया ॥२२॥

After having first placed the *Nāyaka* (Hero) by extolling his ancestry, prowess, knowledge etc., do not narrate his destruction with the object of enhancing the glory of another.

(1) Here *Nāyaka* apparently refers to the rival (प्रतिनायक) Bhāmaha's view obviously is that if you first describe a person and extol his virtues and thereby enlist the reader's sympathy on his side it would be *mal adroit* or inharmonious to describe later on his destruction with the object of enhancing the glory of the Hero (2) Daṇḍin (*Kāvyādarśa Parichheda I*, Verses 21 and 22) attacks this view. His language suggests his posteriority to Bhāmaha.

यदि काव्यशरीरस्य न स व्यापितयेष्यते ।
न चाभ्युदयभाक्तस्य मुधादौ ग्रहणं स्तवे ॥२३॥

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If he (the person first described) is not intended to dominate the whole poem and (further) is not to participate in the (final) success, it is useless to describe him at the beginning.

Intro. Verse 24 describes the second group—*Nāṭakas* of verse 18 *ante*.

नाटकं द्विपदीशम्यारासकस्कन्धकादि यत् ।
उक्तं तदभिनेयार्थमुक्तोऽन्यैस्तस्य विस्तरः ॥२४॥

Nāṭaka consists of *Dvipadi*, *Samyā*, *Rāsaka*, *Śkandhaka etc.* It has been described as intended to be acted. Its amplifications have been described by others.

Intro. Verse 25 and up to the last quarter of the verse 29 define *Ākhyāyikā*, No. 3 and *Kathā* No. 4 of verse 18 *ante*.

प्रकृतानाकुलश्रव्यशब्दार्थपदवृत्तिना ।
गद्येन युक्तोदात्तार्था सोच्छ्वासाऽऽख्यायिका मता ॥२५॥

Ākhyāyikā is a prose composition treating of an elevated subject-matter and characterised by agreeable words, meaning and style in harmony with the context. It is divided into parts called *Ucchvāsas*.

वृत्तमाख्यायते तस्यां नायकेन स्वचेष्टितम् ।

In it the Hero himself narrates his own exploits.

वक्त्रं चापरवक्त्रं च काले भाव्यर्थशंसि च ॥ २६ ॥
कवेरभिप्रायकृतैः कथनैः कैश्चिदङ्किता ।

कन्याहरणसंग्रामविप्रलम्भोदयान्विता ॥ २७ ॥
न वक्त्रापरवक्त्राभ्यां युक्ता नोच्छ्वासवत्यपि ।

It (*Akhyāyikā*) should consist of verses in the *Vaktra* and *Aparavaktra* metre. It must contain fore-casts of events on

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appropriate occasions. It must be marked (distinguished) by some narratives of the poet's own creation (original stories). It must treat of the abduction of damsels, of war, of separation (of lovers) and of success. Even if the verses *Vaktra* and *Aparavaktra* are not employed and there are no divisions into *Ucchvāsas* (it does not matter).

संस्कृते संस्कृता चेष्टा कथाऽपभ्रंशभाक्तथा ॥ २८ ॥
अन्यैः स्वचरितं तस्यां नायकेन तु नोच्यते ।
स्वगुणाविष्कृतिं कुर्यादभिजातः कथं जनः ॥ २९ ॥

Kathā is acceptable if composed in Sanskrit. It may also be in a dialect. In it, the history of the Hero is narrated by others not by himself. How could a well-born (person) narrate his own exploits ?

The reading संस्कृते instead of संस्कृतम् which is found in the printed text is in deference to the opinion of some Pandits as giving a more intelligible meaning. The above view is in consonance with that of Daṇḍin who says 'कथा हि सर्वभाषाभिः संस्कृतेन च बध्यते'—(*Kāvyādarśa I*. 38.)

This refers to the fifth sub-division of verse 18.

अनिबद्धं पुनर्गाथाश्लोकमात्रादि तत्पुनः ।

Anibaddha (unconnected composition) consists only in *Gāthās* and verses.

Unconnected composition means that the various *Ślokas* are not connected with each other but deal with separate subjects.

युक्तं वक्रस्वभावोक्त्या सर्वमेवैतदिष्यते ॥ ३० ॥

All this (*i. e.* whatever has been described before) becomes important (commendable) if characterised by indirect or disguised statement (or cleverness of speech).

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I have translated वक्रस्वभावोक्त्या as speech characterised by indirectness (lit. crookedness). It would be incorrect, I thought, to translate the passage as 'speech characterised by वक्रोक्ति and स्वभावोक्ति', for, Bhāmaha later, disregards स्वभावोक्ति as an *Alaṅkāra* at all. (See Verse II. 93). In I 34, I (36) and II (85) Bhāmaha shows a partiality for वक्रोक्ति.

वैदर्भमन्यदस्तीति मन्यन्ते सुधियोऽपरे ।
तदेव च किल ज्यायः सदर्थमपि नापरम् ॥ ३१ ॥

There are some wise ones who regard that there is another kind of composition known as *Vaidarbha* which is different and superior. The other (*Gauḍī*) though consisting of elegant meaning is not so (*i. e.* superior).

The word अन्यत् = the other

गौडीयमिदमेतत्तु वैदर्भमिति किं पृथक् ।
गतानुगतिकन्यायान्नानाख्येयममेधसाम् ॥३२॥

Is there (really) any difference (between the two) because this is called *Gauḍīya* and the other *Vaidarbha* ? This nomenclature is due to unintelligent people following (blindly) the lead of others.

ननु चाश्मकवंशादि वैदर्भमिति कथ्यते ।
कामं तथास्तु प्रायेण संज्ञेच्छातो विधीयते ॥३३॥

Works like *Aśmakavaṁsa* etc., are known as *Vaidarbhī* (in style). Be it so; for a name is largely of one's own choice. P. V. Kane in his introduction to *Sāhityadarpaṇa* p. XX surmises that there was a work known as *Aśmkavaṁśa*.

अपुष्टार्थमवक्रोक्ति प्रसन्नमृजु कोमलम् ।
भिन्नं गेयमिवेदं तु केवलं श्रुतिपेशलम् ॥३४॥

If a composition should be devoid of suggestion or cleverness of statement but is merely clear, smooth and elegant,

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then, (if it differs from ordinary speech at all) it differs merely as music does, by being pleasant to the ear.

What Bhāmaha condemns as mere song, Vāmana in his *Kāvyālaṅkārasūtra* recognises as a distinct source of enjoyment under the name of *Vaidarbhī* (1, 2, 11 and 20). गेयम् has been described by some a distinct kind of composition. Vāgbhaṭa, in *Kāvyānuśāsana* p. 18, mentions eleven varieties of this. The general characteristic of the whole group is there given 'पदार्थाभिनयस्वभावानि डोम्बिकादीनि गेयानि रूपकाणि चिरन्तनैरुक्तानि.' As this kind is included in dramas it has no connection with the गेय in question.

अलङ्कारवदग्राम्यमर्थ्यं न्याय्यमनाकुलम् ।
गौडीयमपि साधीयो वैदर्भमिति नान्यथा ॥३५॥

Even *Gauḍīya* is superior if it has *Alaṅkāra*, is devoid of vulgarity, has full and proper meaning and is simple. There is no separate thing as *Vaidarbhī*.

I have translated न्याय्यम् as "having a proper meaning." Its literal meaning is 'just'.

न नितान्तादिमात्रेण जायते चारुता गिराम् ।
वक्राभिधेयशब्दोक्तिरिष्टा वाचामलङ्कृतिः ॥३६॥

Beauty of words is not exclusively produced by the first method. We accept as ornaments of speech cleverness in words and cleverness in meanings.

Locana p. 208—In support of the position that *Atiśayokti* may be found mixed up in many as *Alaṅkāra*, Abhinavagupta quotes the second half of the above verse and explains as follows:— There is वक्रता (lit. crookedness) in words and also in meanings. This consists in stating (things) in a manner transcending the ordinary method (लोकोत्तीर्णेन रूपेण); and this constitutes *Alaṅkāra* of an *Alaṅkāra*. The purport is, that all

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Alaṅkāras have this peculiarity in common—that the statement is not the ordinary prosaic statement, but an arresting or catching one. What constitutes the special peculiarity of each *Alaṅkāra* consists in something over and above the fundamental strikingness of expression (See also note to Chap. II 85 *post.*)

नेयार्थं क्लिष्टमन्यार्थमवाचकमयुक्तिमत् ।
गूढशब्दाभिधानं च कवयो न प्रयुञ्जते ॥३७॥

Poets do not employ (language susceptible of the following defects, viz.,) *Neyārtha*, *Kliṣṭa*, *Anyārtha*, *Avācaka*, *Ayuktimat and Gūḍhasabdābhidhāna.*

नेयार्थं नीयते युक्तो यस्यार्थः कृतिभिर्बलात् ।
शब्दन्यायानुपारूढः कथञ्चित्स्वाभिसन्धिना ॥३८॥

Prose order.—यस्यार्थः कृतिभिः (=कुशलैः) बलाद्युक्तो नीयते तन्नेयार्थम्. That is *Neyārtha* whose proper meaning has to be forcibly dragged out by clever people. It transcends the laws of language and is somehow made to result from one's desire.

युक्तः may also be taken as an adjective of अर्थः as meaning "proper". There is considerable difference of opinion among *Ālaṅkārikas* as to the nature of this defect. One view seems to be this. The cardinal rule regarding speech (शब्दन्याय) is that all the words necessary to give the full meaning intended by the speaker should be employed. If such words are not employed there is a violation of the laws of language (शब्दन्यायानुपारूढः). Thus insufficient words constitute this defect. This view receives some support from Daṇḍin who without describing the defect as such, describes its absence as a *Guṇa* viz., *Arthavyakti*. He says 'अर्थव्यक्तिरनेयत्वमर्थस्य. His use of the word अनेयत्वम् and his example emphasise the above meaning of *Neyārtha*. Other writers define *Neyārtha* as the artificial imputation of meanings to words by the speaker, *i. e*, an

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artificial *Śakti* so to speak—a meaning other than the accepted one.

मायेव भद्रेति यथा सा चासाध्वी प्रकल्पना ।
वेणुदाकेरिति च तां नयन्ति वचनाद्विना ॥३९॥

For example (take the statement) "Auspicious as deceit". This is an improper supposition. But (people) lead these words to some sense by introducing the meaning *Veṇudākeḥ* without using the word.

If we take वेणदाके: as वेणुदारे : then we can guess a meaning. A *Veṇudāri* is mentioned as the son of Bāṇāsura. Being an *Asura* he must excel in *Māyā* (deceit). Deceit is never auspicious (=भद्रा). So the statement 'मायेव भद्रा'='auspicious as deceit' is an improper supposition. If however you introduce the sense of वेणुदारे: (of *Veṇudāri*) and understand the *Māyā* as belonging to *Veṇudāri*, then there is some sense. Because probably his deceit was useful for some good purpose. No such story however is available.

Intro. Examples of *Kliṣṭa* and *Anyārtha* of verse 37 are given in this.

क्लिष्टं व्यवहितं विद्यादन्यार्थं विगमे यथा ।
विजहुस्तस्य ताः शोकं क्रीडायां विकृतं च तत् ॥४०॥

That defect is called *Kliṣṭa* (Difficult) in which the meaning is obstructed. *Anyārtha* is where the (accepted) meaning is absent, thus:—"They disported (with) his sorrow in play". This is nonsense and is caused by (the syllable) *Vi*.

(1) Vāmana (see *Vāṇi Vilāsa* Edition) says in II. 1. 13 'कल्पितार्थं नेयार्थम्' and in *Sūtra* 21 says 'व्यवहितार्थप्रत्ययं क्लिष्टम्' and gives as example of the latter 'दक्षात्मजादयित (=चन्द्र वल्लभ=(कान्त) वेदिकानाम् *i. e.*, चन्द्रकान्तवेदिकानाम्. Mammaṭa however would call this a case of *Neyārtha*, for his illustration of it is 'वस्त्रवैदूर्यचरणैः-'. (2) The *Śloka* gives no illustration of *Kliṣṭa*. It merely defines the same. It however defines and illustrates *Anyārtha*. In the

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example the intended meaning is "They removed his sorrow by playing with him." तास्तस्य शोकं क्रीडायां जहृः (=removed.) But by using the word 'विजह्रुः' the meaning is changed. The prefix 'वि' changes the root-meaning into 'to play'. So instead of 'removed' we get the meaning 'disported' which is a different meaning (अन्यार्थम्) got by abandoning the legitmate meaning (विगमे) and the mischief is done by the particle वि (विकृतम्).

हिमापहामित्रधरैर्व्याप्तं व्योमेत्यवाचकम् ।
साक्षादरूढं वाच्येऽर्थे नाभिधानं प्रतीयते ॥४१॥

The sky is overcast by (*Himāpahāmitradharāḥ* meaning) clouds. That expression which is not (universally accepted as) connected with the intended meaning is inexpressive.

The word हिमापहामित्रधराः—is made to evolve the meaning 'clouds' in this way—हिम is Snow. Its अपह (destroyer) enemy is Fire. That which is unfriendly (अमित्र) to Fire is water. That which carries or supports (धर) water is a Cloud. The prose order of the second half is 'साक्षाद्वाच्येऽर्थेऽरूढमभिधानं न प्रतीयते'. This verse is attributed to Daṇḍin on the authority of *Śārṅgadhara Paddhati*. The full verse is—'विजितात्मभवद्वेषिगुरुपादहतो जनः । हिमापहामित्रधरैर्व्याप्तं व्योमाभिनन्दति ॥' *Vide* Trivedi's Introduction to *Pratāpa Rudrīya* p. XXIX. The same verse is given as an illustration of the *Doṣa*, *Kliṣṭa* in *Sarasvatī Kaṇṭhābharaṇa* p.8.

Intro. This and the succeeding two verses refer to the *Doṣa*, *Ayuktimat* (unintelligent).

अयुक्तिमद्यथा दूता जलभृन्मारुतेन्दवः ।
तथा भ्रमरहारीतचक्रवाकशुकादयः ॥ ४२ ॥

The employment, as messengers, of Clouds, Winds, the Moon; also the Bee, *Hārīta* (a bird of that name) *Cakravāka* (bird) or the parrot is the *Doṣa* known as "*Ayuktimat.*"

Cloud messenger obviously refers to Kālidāsa's *Meghadūta*. A. B. Keith in his classical Sanskrit Literature

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(p. 36) mentions the *Pavana-dūta* of Dhoyika (12th century) as the earliest imitation of *Meghadūta*. If Bhāmaha should be deemed to refer to that work, then, Bhāmaha should be later than the 12th century or Dhoyika's date must be much earlier than the 12th century. There is an इन्दुदूतम् published in part XIV of the *Kāvyamālā* series. Its author is not explicitly stated in the Poem. Possibly his name was Vinaya; for the last quarter of the last verse is "प्रभूतोदन्तं लेखं लिखति विनयो लेखलेखानतानाम्".

अवाचोऽव्यक्तवाचश्च दूरदेशविचारिणः ।
कथं दूत्यं प्रपद्येरन्निति युक्त्या न युज्यते ॥४३॥

Those that cannot speak and those that are of indistinct utterance—how can these, going to distant places perform their function as messengers? Such descriptions do not fit in with reason.

यदि चोत्कण्ठया यत्तदुन्मत्त इव भाषते ।
तथा भवतु भूम्नेदं सुमेधोभिः प्रयुज्यते ॥ ४४ ॥

If these are addressed by one from an excess of longing, as if he were mad,—be it so. It is on some such supposition it has to be understood that these can be employed (as messengers) by intelligent people.

गूढशब्दाभिधानं च न प्रयोज्यं कथञ्चन ।
सुधियामपि नैवेदमुपकाराय कल्पते ॥४५॥

Poets never employ a word with a hidden meaning. It does not help even learned people.

Intro. The following is an example of words with hidden meanings.

असितर्तितुगद्रिच्छित्स्वःक्षितां पतिरद्रिदृक् ।
अमिद्भिः शुभ्रदृग्दृष्टैर्द्विषो जेघ्नीयिषीष्ट वः ॥४६॥

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Let (God *Subrahmaṇya*) the son of Fire destroy your enemies completely by his fierce and (dazzlingly) white and fearful glances—He who is the borer of a mountain, the Lord of the inhabitants of *Svarga*, and has more than two eyes.

(1) The above meanings which are hidden are got at thus.—असित=*Lit.* not white, therefore black. This is the conventional meaning of the word. ऋति=way or path; from the root ऋ (गतौ)=to go. So असितर्ति=He who has (*i. e.*, leaves behind him) a black path—Fire. तुक्=अपत्यम्=son. (So the whole means "Son of Fire". God *Subrahmaṇya* is according to the Purāṇas the son of Fire also. अद्रिच्छित्=Breaker or Borer of a mountain, here the mountain called *Krauñcha*. स्वःचितां पतिः =The Lord (पतिः) of those that live in *Svarga*. अद्विदृक्=not having (only) two eyes; hence "many-eyed". अमिद्भिः अस्निग्धैः or रूक्षैः=Fierce. शुभ्रदृग्दृष्टैः=Glances which are white; because while looking on in anger the black cornea of the eye will go up making the eye appear white. द्विषः=Enemies. जेघ्नीयिषीष्ट= पुनः पुनर्वध्यात्. Frequentative of हन्=to kill, meaning 'completely destroy'. (2) The above is taken from Ratneśvara's commentary on *Sarasvatī kaṇṭhābharaṇa*. Note the difference between this *Doṣa* and *Avācaka* No. 4. *ante* described in verse 41. There the intended meaning (वाच्यार्थ) was not traceable to the words directly साक्षादरूढम् *e. q.*, हिमापहामित्रधराः does not directly lead to "clouds" whereas here, each of the above, no doubt leads directly to the meaning which however is not apparent *i.e.*, is not the ordinary meaning but is hidden.

श्रुतिदुष्टार्थदुष्टे च कल्पनादुष्टमित्यपि ।
श्रुतिकष्टं तथैवाहुर्वाचां दोषं चतुर्विधम् ॥४७॥

Four other defects of Speech are also mentioned viz., *Srutiduṣṭa* (=offensive to the ear), *Arthaduṣṭa* (=of improper or objectionable meaning), *Kalpanāduṣṭa* (=objectionable construction *i.e.*, such a joining together of words as gives rise to an objectionable sense) and *Śrutikaṣṭa* (=painfnl to the ear—cacaphony).

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Intro. This and the following verse enumerate words that are offensive to the ear.

विड्वर्चोविष्ठितक्लिन्नच्छिन्नवान्तप्रवृत्तयः ।
प्रचारर्धर्षितोद्गारविसर्गहृदयन्त्रिताः ॥४८॥

विट्, वर्चस् and विष्ठित (mean "Excrement"), क्लिन्न (means wet), छिन्न (=Broken or cut), वान्त (=vomited), प्रवृत्ति, प्रचार (Roaming, wandering), धर्षित (=seduced, outraged), उद्गार (=belching; vomiting, ejection), विसर्ग (=emission), हद (=voiding excrement), यन्त्रित (=restrained, bound etc.).

हिरण्यरेताः संबाधः पेलवोपस्थिताण्डजाः ।
वाक्काटवादयश्चेति श्रुतिदुष्टा मता गिरः ॥४९॥

Also हिरण्यरेताः (because of the word रेतस् which means semen). संबाध: (=the vulva), पेलव (=thin). The 1st two letters पेल mean in the *Lāṭa* dialect the scrotum and hence objectionable. (See notes to *Sāh. Darpaṇa* N. S. Edition p.395. See however Kālidāsa using 'परिबाधापेलवैरङ्गैः'), उपस्थित (= placed over another—the objection being apparently to the part उपस्थ which means "genitals") ,अण्डज (born from an egg—the objection is to the part अण्ड which means scrotum) and also words like वाक्काटव etc. These are known as words which are offensive to the ear.

The literal meaning of the word वाक्काटवम् is "Harshness or incisiveness of speech". The objection of the word lies in the fact that a portion of the word is काट which is said to mean the male organ. In explaining *Sūtra* 20, Vāmana in his *Kāvyālaṅkārasūtra* p. 49. 50.11.1 gives this word as an example of the *Doṣa* व्रीडादायिन् (=producing a feeling of shame because of possessing an indecent meaning). According to him this kind of indecency may be hidden (*i. e.,*) may not be apparent because the word may have a meaning other than this one and widely acknowledged and gives as an example the word

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सम्बाध whose well-known meaning is सङ्कट=stress, crowd; but which has a very much less known application to 'genitals'.

Intro. This illustrates No. 2 in Verse 47 *ante*.

अर्थदुष्टं पुनर्ज्ञेयं यत्रोक्ते जायते मतिः ।
असभ्यवस्तुविषया शब्दैस्तद्वाचिभिर्यथा ॥५०॥

That must be known as of 'improper significance' the sound of which when uttered produces ideas of indecent things.

हन्तुमेव प्रवृत्तस्य स्तब्धस्य विवरैषिणः ।
पतनं जायतेऽवश्यं कृच्छ्रेण पुनरुन्नतिः ॥५१॥

Simple and indecent and therefore not translated. This is used by Mammaṭa in his *Kāvyaprakāśa*. See p. 405, Jhalkikar's Edition. Here the word हन्तुम् means sexual intercourse and the words following emphasise that meaning.

पदद्वयस्य संधाने यदनिष्टं प्रकल्पते ।
तदाहुः कल्पनादुष्टं स शौर्याभरणो यथा ॥५२॥

It two words are so placed in juxtaposition that out of them a combination results capable of an indecent meaning it is a case of *Kalpanāduṣṭa* (Improper juxtaposition) as "स शौर्याभरणः".

This word means "One whose ornament is valour". This meaning is no doubt fine, but in bringing together the two words we get the combination याभ which means sexual intercourse.

Intro. This gives an example of *Śrutikaṣṭa* :—

यथाऽजिह्लददित्यादि श्रुतिकष्टं च तद्विदुः ।
न तदिच्छन्ति कृतिनो गण्डमप्यपरे किल ॥५३॥

Words like अजिह्लदत् are harsh of sound; The wise dislike them. Some object to the word गण्ड also.

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Intro. This provides for exceptions in some cases :—

संनिवेशविशेषात्तु दुरुक्तमपि शोभते ।
नीलं पलाशमाबद्धमन्तराले स्रजामिव ।।५४।।

Sometimes even objectionable words shine by the position given to them; just as (mere) green leaves look pretty when interposed amidst the flowers of garlands.

Vāmana (*Kāvyālaṅkārasūtra* p. 41) adds the following *Vṛtti* to *Sūtra* No. 6.—'रचनागुम्फितमप्युद्वेजयति'. The commentary *Kāmadhenu* explains that the view of Bhāmaha in the above verse in repudiated—विशिष्टसन्दर्भगर्भगतमपि सहृदयहृदयोद्वेगमावहति·

किञ्चिदाश्रयसौन्दर्याद्धत्ते शोभामसाध्वपि ।
कान्ताविलोचनन्यस्तं मलीमसमिवाञ्जनम् ।।५५।।

Some objectionable (words) attain a grace on account of the place they occupy; just as collyrium, which is really dirt, when applied to the eyes of a beautiful damsel.

आपाण्डुगण्डमेतत्ते वदनं वनजेक्षणे ।
सङ्गमात्पाण्डुशब्दस्य गण्डः साधु यथोदितः ।।५६।।

Oh Lotus-eyed one ! This, your face has cheeks slightly pale. Here the word गण्ड becomes unobjectionable by being yoked to the word पाण्डु.

अनयान्यदपि ज्ञेयं दिशा युक्तमसाध्वपि ।
यथा विक्लिन्नगण्डानां करिणां मदवारिभिः ।।५७।।

Similarly (i.e., by indications such as these) even improper words may be connected. As for instance 'मदवारिभिर्विक्लिन्नगण्डानां करिणाम्' =Of elephants whose cheeks are wet with flow of ichor.

Here the words क्लिन्न and गण्ड both of which are objectionable cease to be so, on account of their connection with the flow of the ichor of an elephant.

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मदक्लिन्नकपोलानां द्विरदानां चतुःशती ।
यथा तद्वदसाधीयः साधीयश्च प्रयोजयेत् ॥५८॥

Of elephants there are four-hundred whose cheeks are wet with ichor. Thus, one may employ words both proper and improper.

एतद्ग्राह्यं सुरभिकुसुमं ग्राम्यमेतन्निधेयं
धत्ते शोभां विरचितमिदं स्थानमस्यैतदस्य ।
मालाकारो रचयति यथा साधु विज्ञाय मालां
योज्यं काव्येष्ववहितधिया तद्वदेवाभिधानम् ॥५९॥

Just as a man who strings up a garland uses one kind of flower because it is sweet-smelling and rejects another because it is ordinary ; again knows that one (particular) flower will look pretty when intervowen in a particular manner or that only a (particular) place is suited for a particular flower just as such a man strings up discriminating correctly—so should one (composing *Kāvya*) dispose of words with close attention.

———

द्वितीयः परिच्छेदः ।

CHAPTER II.

माधुर्यमभिवाञ्छन्तः प्रसादं च सुमेधसः ।
समासवन्ति भूयांसि न पदानि प्रयुञ्जते ॥१॥

Talented people desirous of attaining sweetness and clearness (in composition) do not employ many compound words.

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केचिदोजोऽभिधित्सन्तः समस्यन्ति बहून्यपि ।
यथा मन्दारकुसुमरेणुपिञ्जरितालका ॥२॥

Some wishing (to exhibit) "Power" compound many words into one, thus:—She whose hair has been rendered yellow by the pollen of the *Mandāra* flowers.

Intro. This defines *Mādhurya* and *Prasāda*:—

श्रव्यं नातिसमस्तार्थं काव्यं मधुरमिष्यते ।
आविद्वदङ्गनाबालप्रतीतार्थं प्रसादवत् ॥३॥

That (*Kāvya*) is known as sweet which is agreeable to the ear and does not contain many compounds (or big compounds). That composition is clear whose meaning is apparent to all from the learned down to women and children.

(1) The first half of this verse is found in the commentary to verse 1. Chapter 10 of *Bhaṭṭi Kāvya*. (2) Bhāmaha's definition of this *Guṇa* consists in श्रव्यत्वम् and नातिसमस्तत्वम्. Now Dhvanikāra says—That the first quality belongs to ओजस् also. He quotes 'यो यः शस्त्रं बिभर्ति-' from *Veṇīsaṁhāra* as an example of ओजस् though devoid of long compounds. So the definition of Bhāmaha of माधुर्यम् is not accepted by Dhvanikāra—See N. S. Edition Page 79, *Et. Seq*.

अनुप्रासः सयमको रूपकं दीपकोपमे ।
इति वाचामलङ्काराः पञ्चैवान्यैरुदाहृताः ॥४॥

Only five kinds of ornaments of speech have been described by others viz., *Anuprāsa*, *Yamaka*, *Rūpaka*, *Dīpaka*, and *Upamā*.

सरूपवर्णविन्यासमनुप्रासं प्रचक्षते ।
किं तया चिन्तया कान्ते नितान्तेति यथोदितम् ॥५॥

Anuprāsa is that in which similar letters are employed.

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Ex. किं तया चिन्तया etc. Is the fair one very much cast down by that anxiety ?

The second half may be amended कान्तातितान्तेति because the last words इति यथोदितम् are outside the example. So the last letter of the example should be नितान्ता. To correspond to it in sound the previous word should be corrected into कान्ता. The word नितान्ता is not used in the sense of नितरां तान्ता—a meaning which may fit in with this context. So it may be corrected as अतितान्ता.

ग्राम्यानुप्रासमन्यत्तु मन्यन्ते सुधियोऽपरे ।
स लोलमालानीलालिकुलाकुलगलो बलः ॥६॥

Other experts describe a different kind of *Anuprāsa* viz., the ordinary (vulgar) one. Ex. स लोल etc. *Balarāma* has his neck burdened with a swinging garland swarming with black bees.

नानार्थवन्तोऽनुप्रासा न चाप्यसदृशाक्षराः ।
युक्त्यानया मध्यमया जायन्ते चारवो गिरः ॥७॥

There is a middle course, where, the letters are not different, but the meanings are different. These also lead to the beauty of language.

Verse 5 described similarity of letters while Verse 6 pointed out a vulgar variety. The following verse defines *Lāṭa-Anuprāsa* in which both words and meanings are similar. The present verse describes a variety which is midway between the two, because although the letters are not dissimilar (न चाप्यसदृशाक्षराः), the meanings are different. (नानार्थवन्तः).

This variety is obviously Yamaka for there are only three possibilities.

(1) Identity of letters only irrespective of meanings.
(2) Identity of letters with different meanings.

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(3). Identity of letters with the same meanings. No (1) is illustrated in the second half of verse 5 and (3) is Laṭānuprāsa illustrated in the next verse (8) So No (2) is Yamaka described in this and illustrated from verse 9.

लाटीयमप्यनुप्रासमिहेच्छन्त्यपरे यथा ।
दृष्टिं दृष्टिसुखां धेहि चन्द्रश्चन्द्रमुखोदितः ॥८॥

In this connection others accept the kind of alliteration known as *Lāṭānuprāsa*. Ex. दृष्टिं दृष्टिसुखाम् *etc*. Oh Moonfaced one ! Put on a pleasant glance. The Moon has arisen.

आदिमध्यान्तयमकं पादाभ्यासं तथावली ।
समस्तपादयमकमित्येतत्पञ्चधोच्यते ॥९॥

There are five kinds of *Yamakas*. Those in which the alliteration is (1) at the beginning, (2) at the middle and at the end, (3) repetition of a *pāda*, (4) a string of repetitions, (5) repetition in all (*Pādas or*) quarters.

The expression 'आदिमध्यान्तयमकम्' has to be understood as आदौ यमकम् and मध्यान्तयोश्च यमकम् *i.e.*, alliteration consituted by repetition at the beginning and at the middle and end taken together. It is only by so understanding the expression that we can justify the five-fold division of Bhāmaha of which he seems to be rather particular ; for, in the next verse he writes 'इति पञ्चैव'. Now we find that verse 11 below is an example of *Ādiyamaka*, verse 12 of *Madhyāntayamaka* as explained above, verse 13 of *Pādābhyāsa*, verse 14 of *Āvalī* and verse 15 of *Samastapādayamaka*. It has however to be admitted that a reduplication at the middle only or at the end only is impossible. For, Daṇḍin exemplifies the former in verse 40 of *Parich.* 3 of *Kāvyādarśa*. For the latter we may give as example of the following:—'श्रेयो मे विदधातु शारदशशिश्रीभासुरा भासुरा हारासारनिरासकारिमधुरव्याहारिणी हारिणी । मुक्ताभूषणपोषणस्मित–लवश्रीसाधुना साधुना लावण्येन निजेन निर्जितवती रम्भारती भारती ॥' Dharmasūri's *Sāhityaratnākara*.

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संदष्टकसमुद्गादेरत्रैवान्तर्गतिर्मता ।
आदौ मध्यान्तयोर्वा स्यादिति पञ्चैव तद्यथा ॥१०॥

In the above classification we include the two kinds of *Yamaka* known as *Sandaṣṭaka* and *Samudgaka*. They may be treated as coming under either *Ādiyamaka*, or *Madhyānta Yamaka i. e.*, beginning, middle and end. Thus there are only 5 kinds.

Samudgaka means a closed box or casket. As the lid and the lower half are similar in a casket this name is given to a verse in which the first and second halves are identical though with different meanings. Thus in *Bhāṭti Kāvya X Sarga* Verse (7) is given as example :—समिद्धशरणा दीप्ता देहे लङ्का मतेश्वरा समिद्धशरणा दीप्ता देहे लङ्कामतेश्वरा ॥' *Sandaṣṭaka* is a case where the second quarter is also the fourth. See *Bālabodhinī* Page 502, 'द्वितीयः पादश्चतुर्थे चेद्यम्यते तदा संदष्टकम् ।' Daṇḍin however in the 3rd *Pariccheda* of *Kavyādarśa* defines and illustrates *Sandaṣṭaka* thus:—संदष्टयमकस्थानमन्तादी पादयोर्द्वयोः । His view is that though this is included in his own classification elsewhere, he illustrates it separately in deference to the views of his predecessors who placed this in a separate category. His illustration is as follows:—उपोढरागाप्यवला मदेन सा मदेनसा मन्युरसेन योजिता । न योजितात्मानमनङ्गतापिताङ्गतापि तापाय ममास नेयते ॥ Here the ending of the 1st quarter is the beginning of the next and so on.

साधुना साधुना तेन राजताऽराजताऽभृता ।
सहितं सहितं कर्तुं सङ्गतं सङ्गतं जनम् ॥११॥

Prose order:—अधुना साधुना राजता तेन सहितं जनं सहितं कर्तुं सङ्गतं जनं सङ्गतं कर्तुं सा राजता भृता.

In order that he may unite his followers with advantage and that he may join those that resort to him with what is good, he, the resplendant one who is mild now bore (sustained his) kingship.

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साधुः संसाराद्बिभ्यदस्मादसारा-
त्कृत्वा क्लेशान्तं याति वर्त्म प्रशान्तम् ।
जातिं व्याधीनां दुर्दयानामधीनां
वाञ्छन्ज्यायस्त्वं छिन्धि मुक्तामयस्त्वम् ॥१२॥

The first half is clear. We can arrive at a meaning if the second half is altered as follows and read thus:—
"ज्यायस्त्वं वाञ्छंस्त्वं मुक्तानयः सन् दुर्दमानां व्याधीनामधीनां जातिं छिन्धि"

A good soul afraid (disgusted) of this insipid worldly life reaches the path of peace after having put an end to all his worries. You, aiming at greatness abandoning (all) bad ways, cut off (*chindhi*) birth (*jātim*, *i.e.*, *janim*) which is the abode of uncontrollable diseases.

न ते धीर्धीर भोगेषु रमणीयेषु सङ्गता ।
मुनीनपि हरन्त्येते रमणी येषु सङ्गता ॥१३॥

Your intelligence, Oh bold one ! does not attach itself to attractive enjoyments. They (the enjoyments) are such that they would divert the minds of even sages (if) beautiful women should be concerned in them.

सितासिताक्षीं सुपयोधराधरां
सुसंमदां व्यक्तमदां ललामदाम् ।
घनाघनानीलघनाघनालकां
प्रियामिमामुत्सुकयन्ति यन्ति च ॥१४॥

(People) go to this lovely woman and exhilarate her— she whose eyes are black and white, who has a fine bust and fine lips, whose spirits are both attractive and open, who is also capable of conferring grace and whose masses of hair are both as dark as the cloud and as dense.

This is an example of *Samasta Pāda Yamaka.*

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अमी नृपा दत्तसमग्रशासनाः
कदाचिदप्यप्रतिबद्धशासनाः ।
कृतागसां मार्गभिदां च शासनाः
पितृक्रमाध्यासितताद्दशासनाः ॥१५॥

These kings issue commands that are universally binding and that are not obstructed at any time. They (the kings) punish those that commit sins and those that transgress the right path. They occupy positions, beyond description, got in succession from father to son.

अनन्तरैकान्तरयोरेवं पादान्तयोरपि ।
कृत्स्नं च सर्वपादेषु दुष्कृतं साधु ताद्दशम् ॥१६॥

If beautiful, it is difficult to compose *Yamakas* in adjacent quarters, in alternate quarters, at the end of quarters and throughout, in all the quarters of a verse.

तुल्यश्रुतीनां भिन्नानामभिधेयैः परस्परम् ।
वर्णानां यः पुनर्वादो यमकं तन्निगद्यते ॥१७॥

The repetition of letters differing from each other in meaning but similar in sound is *Yamaka*.

प्रतीतशब्दमोजस्वि सुश्लिष्टपदसंधि च ।
प्रसादि स्वभिधानं च यमकं कृतिनां मतम् ॥१८॥

That *Yamaka* is accepted by the learned in which the words have well-known significations, are full of power, are close-knit and of close-knit conjunction and are clear and consist of fine (melodious) words.

(1) This and the preceding verse may more appropriately come before verse 9 *ante* for, that verse introduces

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Yamakas rather abruptly and classifies what has not been defined.

If however the suggestion that verse no (7) *ante* refers to Yamaka so that verse is correct then this verse must be deemed to be inserted here after the examples so that a general definition may be easily understood while verse no (7) *ante* merely deduces the possibility of such a combination as Yamaka.

(2) In the *Kāmadhenu* page 98, this verse is quoted and it is stated that Bhāmaha's view is not accepted by Vāmana.

नानाधात्वर्थगम्भीरा यमकव्यपदेशिनी ।
प्रहेलिका सा ह्य दिता रामशर्माच्युतोत्तरे ॥१९॥

The kind of composition called *Prahelikā* is profound with various root-meanings and is called *Yamaka*. That kind of composition has been exemplified in the work called *Achyutottara* of Rāmaśarman.

काव्यान्यपि यदीमानि व्याख्यागम्यानि शास्त्रवत् ।
उत्सवः सुधियामेव हन्त दुर्मेधसो हताः ॥२०॥

If even such works as these which like scientific treatises are intelligible only with the aid of commentaries are to be accepted as *Kāvya* (then) the wise ones only are fortunate, woe to the unenlightened !

Bhaṭṭikāvya has:—'व्याख्यागम्यमिदं काव्यमुत्सवः सुधियामलम् । हता दुर्मेधसश्चास्मिन्विद्वत्प्रियतया मया ।।' Trivedi (*Pratāparudriya Intro. p.* XXXIV) refers to this *Śloka* and on the authority of Srivasankamisra would place Bhāmaha before Bhaṭṭi. P. V. Kane(*Sāh. Darp*. Intro. p. XXXIX) thinks that the verses standing alone would rather suggest that Bhāmaha criticises Bhaṭṭi.

उपमानेन यत्तत्त्वमुपमेयस्य रूप्यते ।
गुणानां समतां दृष्ट्वा रूपकं नाम तद्विदुः ॥२१॥

Rūpaka is that in which, on account of the existence

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of common qualities, the identity (*Tattvam* or *Tadbhavaḥ*) of the *Upameya* with the *Upamāna* is described.

Jayamaṅgalā under chapter 10 Verse 25, of *Bhaṭṭi* gives the same definition, substituting तुल्यत्वम् for यत्तत्त्वम्.

The expression तत्त्वम् (identity is however more appropriate than तुल्यत्वम् which only means 'resemblance' which meaning is contained in the word समता in गुणानां समतां दृष्ट्वा ।

समस्तवस्तुविषयमेकदेशविवर्ति च ।
द्विधा रूपकमुद्दिष्टमेतत्तच्चोच्यते यथा ॥२२॥

Rūpaka is of two kinds. (1) Embracing or occurring in all parts. (2) Occurring only in a portion. This and that (both) are described as follows:—

Intro. Example of *Samasta Vastu Viṣaya*:—

शीकराम्भोमदसृजस्तुङ्गा जलददन्तिनः ।
निर्यान्तो मदयन्तीमे शक्रकार्मुककारणम् ॥२३॥

The tall (or high) Cloud-Elephants discharging spray-ichor delight people when they come out because of the rain-bow (*i.e,* they cause the rain-bow).

Here the chief metaphor consists in जलददन्तिनः in which the elephant and the cloud are exhibited as identical. The word has an adjective शीकराम्भोमदसृजः in which the ichor of the Elephant is identified with the rain from the cloud. So this is a metaphor in all parts.

Instead of कारणम् if we substitute वारणम् a covering, then we shall have शक्रकार्मुकवारणाः The covering of the elephant made of variegated colours is aptly identified with the Rainbow.

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Intro. Example of *Ekadeśavivartin*:—

तडिद्वलयकक्ष्याणां बलाकामालभारिणाम् ।
पयोमुचां ध्वनिर्धीरो दुनोति मम तां प्रियाम् ।।२४।।

The deep rumbling sound emitted by those that discharge water (Clouds or Elephants) which wear circular Lightning-Ropes and which disport *Balākā*-Garlands frightens my love.

In the previous verse all the metaphors are expressively set out, that is, the pair of objects that are identified are mentioned. It may happen that only some are expressed and the other pair or pairs have to be inferred from the meaning. The former is called शाब्दी and the latter आर्थी । Here the Elephant is not set out in so many words. The two epithets however contain two *Rūpakas* तडित्कक्ष्या in one and बलाकामाला in another. Hence they are श्रौती. The suggestion of the Elephant is आर्थी. Hence this is एकदेशविवर्तिन् The word is thus explained by *Bālabodhinī* p. 597 : एकदेशे (in a part) विशेषेण वर्तनात् (because of particular mention). The form मालभारि is got by the rule of Paṇini:—'इष्टकेषीकामालानां चिततूलभारिषु' (6, 3, 65) which means that when इष्टका, इषीका and माला compound with चित, तूल and माला respectively the final आ of these becomes short. Thus:—इष्टकचितम्, इषीकतूलम् and मालभारी—meaning one who wears a garland.

आदिमध्यान्तविषयं त्रिधा दीपकमिष्यते ।
एकस्यैव त्र्यवस्थत्वादिति तद्भिद्यते त्रिधा ।।२५।।

Dīpaka is said to be of three kinds as referring to the beginning, the middle, and the end. As only one thing occurs in three places it is divided into three.

अमूनि कुर्वतेऽन्वर्थामस्याख्यामर्थदीपनात् ।
त्रिभिर्निदर्शनैश्चेदं त्रिधा निर्दिश्यते यथा ।।२६।।

Prose order:—अमूनि अर्थदीपनात् अस्याख्यामन्वर्थां कुर्वते.

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As these illuminate the meaning they justify the name *Dīpaka*. As the illumination is in three ways they are illustrated by three examples; thus :—

Intro. Example of *Ādidīpaka*

मदो जनयति प्रीतिं सानङ्गं मानभङ्गुरम् ।
स प्रियासङ्गमोत्कण्ठां सासह्यां मनसः शुचम् ॥२७॥

Intoxication produces desire. Desire (produces) love capable of vanquishing anger. Love (produces) longing to meet (one's) beloved and that longing (produces) unbearable mental pain.

Intro. Example of *Madhyadīpaka* :—

मालिनीरंशुकभृतः स्त्रियोऽलङ्कुरुते मधुः ।
हारीतशुकवाचश्च भूधराणामुपत्यकाः ॥२८॥

Spring adorns women who wear garlands and garments. The joyous chattering of birds such as, the Pigeon and the Parrot adorn the declivities of mountains.

Intro. Example of *Antyadīpaka* :—

चीरीमतीररण्यानीः सरितः शुष्यदम्भसः ।
प्रवासिनां च चेतांसि शुचिरन्तं निनीषति ॥२९॥

Summer puts an end to forest expanses full of bark fit to be worn; also of streams with waters which are drying up and also of the fortitude of travellers in distant places.

Intro. Definition of simile :—

विरुद्धेनोपमानेन देशकालक्रियादिभिः ।
उपमेयस्य यत्साम्यं गुणलेशेन सोपमा ॥३०॥

When the compared object (U*pameya*) which differs from the comparing object *upamāna* with reference to place,

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time or action is exhibited as similar to the latter, on account of the possession of a small resemblance, then, there is the figure called Simile.

यथेवशब्दौ साहश्यमाहतुर्व्यतिरेकिणोः ।
दूर्वाकाण्डमिव श्यामं तन्वी श्यामा लता यथा ॥३१॥

The words यथा and इव express the resemblance between two differing objects. As इव in दूर्वा *etc.*, = "Black like a blade of *Dūrvā* grass and यथा in तन्वी etc., = The slim one (lady) is like the *Syāmā* creeper".

Intro. Definition of *Luptopamā* (elliptical similes).

विना यथेवशब्दाभ्यां समासाभिहिता परा ।
यथा 'कमलपत्राक्षी, शशाङ्कवदने' ति च ॥३२॥

Another (kind of simile) is where without the use of words like *iva* and *yathā* the resemblance is hidden in a compound word. E.g. Lotus-leaf-eyed one and moon-faced one.

वतिनापि क्रियासाम्यं तद्वदेवाभिधीयते ।
द्विजातिवदधीतेऽसौ गुरुवच्चानुशास्ति नः ॥३३॥

In the same way similarity of action may also be expressed by the particle वत्. E.g. This (person) learns (acquires learning) like a twice-born one and commands us like a preceptor.

Intro. Definition of *Prativastūpamā* :—

समानवस्तुन्यासेन प्रतिवस्तूपमोच्यते ।
यथेवानभिधानेऽपि गुणसाम्यप्रतीतितः ॥३४॥

Even the words *yathā* or *iva* are not used in some cases where parallel sentences are used (*i.e.*, sentences with similarity in their meanings. Such cases are known as cases

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of *Prativastūpamā* as there is the knowledge of resemblance produced by the similarity of attributes. (*i.e.*, in spite of the absence of the words of comparison).

The word वस्तु means here a sentence. The derivation is प्रतिवस्तु (=प्रतिवाक्यार्थम्) उपमा (=समानधर्मः) यस्यां सा प्रतिवस्तूपमा. Trivedi (Notes in Ekāvali p. 597) = says "As the word वस्तु means sense of a sentence and as उपमा or common property is expressed in each sentence (प्रतिवस्तु) differently, the figure is significantly so called. The word न्यासेन emphasises the necessity of setting out the resemblance in both the sentences. This point is prominently stated in *Kāvyaprakāśa* प्रतिवस्तूपमा तु सा। सामान्यस्य द्विरेकस्य यत्र वाक्यद्वये स्थितिः.

साधुसाधारणत्वादिगुणोऽत्र व्यतिरिच्यते ।
स साम्यमापादयति विरोधेऽपि तयोर्यथा ॥३५॥

This figure differs (व्यतिरिच्यते) from the preceding one by साधुसाधारणत्वम् which means resemblance between diverse objects similar to that which exist between an object and its reflection. That similarity produces the perception of likeness even between the two differing objects.

कियन्तः सन्ति गुणिनः साधुसाधारणश्रियः ।
स्वादुपाकफलानम्राः कियन्तो वाध्वशाखिनः ॥३६॥

How many good people are there whose wealth is available to all good men ? How many way-side trees are there which bend under the weight of sweet, ripe fruits.

The resemblance here is between the meaning of two sentences of the form 'such men are rare' and 'such trees are rare'. This is called वस्तुप्रतिवस्तुभावः. This is different from बिम्ब-प्रतिविम्बभाव. For a full discussion (See Trivedi's Notes. 533 etc., Seq.)

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यदुक्तं त्रिप्रकारत्वं तस्याः कैश्चिन्महात्मभिः ।
निन्दाप्रशंसाचिख्यासाभेदादत्राभिधीयते।। ३७।।

Some great ones maintain that this figure (*Upamā*) is of three varieties, viz., on account of the existence of "Blame". "Praise" "Desire to communicate". We maintain as follows :—

Daṇḍin in Pariccheda II verses 30 to 32 defines the above three varieties.

सामान्यगुणनिर्देशात्त्रयमप्युदितं ननु ।
मालोपमादिः सर्वोऽपि न ज्यायान्विस्तरो मुधा ।।३८।।

We have surely included all the three by laying emphasis on a common quality. All those varieties known as *Mālopamā* (String of similes) are not important. Their expansion is useless.

हीनताऽसम्भवो लिङ्गवचोभेदो विपर्ययः ।
उपमानाधिकत्वं च तेनासदृशतापि च ।।३९।।

Deficiency, Improbability, Difference in gender and number, Dissimilarity, Excess of words in the object of comparison and Absence of resemblance.

The above translation of उपमानाधिकत्वं follows Verse 58, *post*, as consisting in excess of words. Deficieny or Excess in the importance of the *Upamāna* is विपर्ययः which is mentioned in verse 39, subdivided in verse 52 and exemplified in verses 54 and 55. Excess of beauty in the *Upamāna* is no defect, but is an accepted fact in all similes, for, otherwise, there will be no charm and the statement of the figure will be something like an algebraic equation.

त एत उपमादोषाः सप्त मेधाविनोदिताः ।
सोदाहरणलक्ष्माणो वर्ण्यन्तेऽत्र च ते पृथक् ।।४०।।

The above seven defects of Simile are mentioned by *Medhāvin*. They will be set out separately with their definitions and examples.

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स मारुताकम्पितपीतवासा
बिभ्रत्सलीलं शशिभासमब्जम् ।
यदुप्रवीरः प्रगृहीतशार्ङ्गः
सेन्द्रायुधो मेघ इवाबभासे ॥४१॥

The Hero of the *Yadu* race, with his yellow garments agitated by the wind disporting playfully his Conch which shone like the Moon and holding his (Bow) *Śārṅga* appeared like a cloud (adorned) with the rainbow.

शक्रचापग्रहादत्र दर्शितं किल कार्मुकम् ।
वासःशङ्खानुपादानाद्धीनमित्यभिधीयते ॥४२॥

By the use of a word denoting *Indra's* Bow (rain-bow) the Bow of *Kṛṣṇa* is suggested. By omitting to suggest something in the cloud corresponding to the garment and conch this simile is called "Defective".

The objects omitted are the Moon which resembles the conch and the Lightning which resembles the Yellow garment of *Kṛṣṇa*.

Cf. this verse with verse 58 where Śri Kṛṣṇa is suggested with two of the attributes, but in the cloud is suggested all the three.

Intro. to 43. The Doṣa next to be defined is *Asambhava*. It may be apprehended that as no two created objects can be identical in all points there could be no complete similarity between any two objects. Therefore there must be some standard with reference to which one may say that any two objects may be taken as resembling each other and because the points of difference between them being small or unimportant may be ignored. That standard is that of the Great Ones (कृतिनः) and so far as may be appropriate (यथोपपत्ति).

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पदार्थ

सर्वं सर्वेण सारूप्यं नास्ति भावस्य कस्यचित् ।
यथोपपत्ति कृतिभिरुपमा सुप्रयुज्यते ॥४३॥

Among existing things one object does not resemble another in every respect. Great ones employ the figure Simile as far as the resemblance may be appropriate.

अखण्डमण्डलः क्वेन्दुः क्व कान्ताननमद्युति ।
यत्किंचित्कान्तिसामान्याच्छशिनैवोपमीयते ॥४४॥

What a gulf of difference does there exist between the Moon of the full Orb and the damsel's face void of brightness. Still, on account of the possession of some little brightness, the face is compared with the Moon.

Intro. to verses 45 and 46. Bhāmaha has already illustrated "Deficiency in *Upamāna*". But there are verses which are accepted as containing good similes although there is such deficiency. In such cases it is our duty to bring the apparent exceptions within the rule.

किं च काव्यानि नेयानि लक्षणेन महात्मनाम् ।
दृष्टं वा सर्वसारूप्यं राजमित्रे यथोदितम् ॥४५॥

But the *Kāvyas* of the great ones should be made to come under the established definitions as pointed out in *Rājamitra*. Has any one been ever able to recognise absolute similarity (between two objects) ?

Rājamitra is a work—see page 20 of the intro. to S.D. by Kane.

सूर्यांशुसंमीलितलोचनेषु
दीनेषु पद्मानिलनिर्मदेषु ।

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साध्व्यः स्वगेहेष्विव भर्तृहीनाः
केका विनेशुः शिखिनां मुखेषु ॥४६॥

In the throats of the Peacocks whose eyes had been closed by the rays of the summer sun and who had become listless by the breeze laden with lotus scents their cries got buried just as virtuous women who have lost their husbands (hide themselves in their houses.)

Vāmana in K. A. S. *Vānivilas* Edition, page 118 refers to this Śloka. His *sūtra* (4th Adhi-2nd Adhyā-9th Sūtra) lays down that the deficiency of an *Upamāna* consists in either deficiency in class-quality जाति or size प्रमाणम् or attributes धर्म. In the example in question the मुख (of the peacock) is the *Upameya* and it has a number of attributes. The *Upamāna* (गेह) has no such attributes. Hence this *śloka* is bad (दुष्ट). It is not so says Vāmana, for the point of resemblance between the two is the दैन्य of both. The दैन्य of the house is inferrable from the fact that the lord of the house is no more ; but the दैन्य of the *Upameya* (the throat of the Peacock) is not so clear. To establish it two epithets are used, viz., सूर्यांशुसंमीलित and पद्मानिलनिर्मद. From these two the दैन्य follows. Or rather these are the अनुभाव of the दैन्य. So, this is not a case of a bad simile. It is in some such ways that the works of acknowledged poets should be jusified. लक्षणेन काव्यानि नेयानि of Verse 45 *ante*.

Intro. It is to illustrate the *Doṣa Asambhava* (No. 2 in Verse 39 *ante*).

निष्पेतुरास्यादिव तस्य दीप्ताः
उत्प्रेक्षा → शरा धनुर्मण्डलमध्यभाजः।
जाज्वल्यमाना इव वारिधारा
दिनार्धभाजः परिवेषिणोऽर्कात् ॥४७॥ शाखावर्धनस्य

The burning arrows coming from the middle of his bended bow looked as if they issued frmom the outh ; just

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as effulgent streams of rain appear to fall from the noonday sun, when surrounded with a halo.

This is quoted by Mammaṭa in chapter 10 who points out that as the *Upamāna* is non-existent (अप्रसिद्ध) the verse leads to the *Doṣa* called 'impropriety of meaning'.

कथं पातोऽम्बुधाराणां ज्वलन्तीनां विवस्वतः ।
असंभवादयं युक्त्या तेनासंभव उच्यते ॥४८॥

How could an effulgent stream of water issue from the sun ? Being improbable the defect in question is called "improbability."

तत्रासंभविनार्थेन कः कुर्यादुपमां कृती ।
को नाम वह्निनौपम्यं कुर्वीत शशलक्ष्मणः ॥४९॥

Which man of sense will make a comparison with an improbable thing ? Who will compare the Moon with the Fire ?

Introductory. Bhāmaha has discarded in the previous *śloka* "improbable similes." But there are cases where an intensity of meaning is obtained by an improbable statement. Further, such cases are accepted as valid similies. To avoid their rejection on account of their improbable character the author composes the next verse so that such cases may be treated as exceptions to the *Doṣa Asambhava*. The same point is set out in Vāmana's *Kāvya Al. S. Vanī Vilas* edition page 122.

यस्यातिशयवानर्थः कथं सोऽसम्भवो मतः ।
इष्टं चातिशयार्थत्वमुपमोत्प्रेक्षयोर्यथा ॥५०॥

That, whose meaning is superior, how could it become improbable ? We accept superior meanings in *similies* and *Utprekṣās* ; thus :—

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पुञ्जीभूतमिव ध्वान्तमेष भाति मतङ्गजः ।
सरः शरत्प्रसन्नाम्भो नभःखण्डमिवोज्झितम् ॥५१॥

This Elephant looks like darkness lumped together. This pool with its waters rendered limpid by autumn looks like a chip of the skies fallen on the ground.

The first half of the verse illustrates an improbable simile which is acceptable and the second half an improbable *Utprekṣā*.

Intro. Doṣās 3, 4 and 5 of Verse 39 *ante*.

अथ लिङ्गवचोभेदावुच्येते सविपर्ययौ ।
हीनाधिकत्वात्स द्वेधा त्रयमप्युच्यते यथा ॥५२॥

Then we exemplify diversity of gender and numbe. along with *Viparyaya* (Dissimilarity). The last is two-fold because of inferiority or superiority. All the three are illustrated ; thus:—

In Verse 39 while enumerating the 7 *Doṣas* of *Upamā* लिङ्गवचोभेदः had to be split into two to make up seven In this verse although 'dissimilarity' is divided into two सद्वेधा it is regarded as only one *Doṣa,* for, this verse goes on to say. 'The three will be exemplified' (त्रयमप्युच्यते). In verse 39 above उपमानाधिकत्वम् is mentioned as a *doṣa*. What is thereby meant is उपमाने अधिकपदत्वम् for it is that kind that is what is illustrated in verse 58 *post*.

Intro.—Example of difference in Gender and Number.

अविगाह्योऽसि नारीणामनन्यमनसामपि ।
विषमोपलभिन्नोर्मिरापगेवोत्तितीर्षतः ॥५३॥

You are unfathomabla even to the most devoted even of your ladies just as a river whose waters are broken by rough stones is unfordable to one desirous of crossing it.

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Here the *Upameya* denoted by त्वम् (अविगाह्यः) is masculine, while, its *Upamāna* viz., आपगा is feminine. Further नारीणाम् which is the *Upamāna* is in the plural, while, the *Upameya* viz., उत्तितीर्षतः is in the singular.

Intro. Inferiority of *Upamāna* (the first subdivision of *Viparyaya* of verse 52 *ante*).

क्वचिदग्रे प्रसरता क्वचिदापत्यनिघ्नता ।
शुनेव सारङ्गकुलं त्वया भिन्नं द्विषां बलम् ॥५४॥

Just as a dog (worrying a herd of deer) sometimes runs in advance and sometimes turns back and assails, so your enemies' army has been broken by you.

Note:—Here the comparison of a king to a dog constitutes "inferiority in the *Upamāna*."

Intro. Example of अधिकविपर्यय of verse 52 *ante*.

अयं पद्मासनासीनश्चक्रवाको विराजते ।
युगादौ भगवान्ब्रह्मा विनिर्मित्सुरिव प्रजाः ॥५५॥

This bird *Cakravāka* seated on the lotus looks like god *Brahmā* engaged in creating the world at the beginning of a *Yuga*.

This verse is quoted by Mammaṭa in his chapter 10 as an example of *Anucitārtha* because the *Upāmana*, *Brahmā*, setting out to create is incomparably superior to the bird sitting with closed eyes on the lotus. Appaya-dīkṣita quotes this in *Citramīmāṁsā* (N. S. Edition page 30), with वेधाः instead of ब्रह्मा.

Intro. The objector introduces an objection by ननु. The author has stated that the *Upamāna* must not be superior to the *Upameya* and has quoted the example of *Brahmā* as the

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Upamāna of the stork. Now says the objector such superiority in the *Upamāna* is allowed in a large number of cases.

ननूपमीयते पाणिः कमलेन विकासिना ।
अधरो विद्रुमच्छेदभासा बिम्बफलेन च ॥५६॥

But the hand is (usually) compared with an expanding lotus. The lips are compared to the colour of broken red coral and also to the fruit of the *Bimba* plant.

The implication is that the lotus is very much superior to the hand and the broken coral and the fruit are much more beautiful than the lips. In this *Śloka* it may also be taken, that the objector points to the violation of the rule as regards gender and number. For the word पाणिः which is masculine is compared with कमलम् which is neuter and अधरः with फलम्.

उच्यते काममस्तीदं किं तु स्त्रीपुंसयोरयम् ।
विधिर्नाभिमतोऽन्यैस्तु त्रयाणामपि नेष्यते ॥५७॥

We shall reply. True, generally it is so. This rule is not considered binding in the case of disparity of Gender. Others disregard the disparity in all the three cases.

Intro. Example of उपमाने अधिकपदत्वम् (Last but one in verse 39 *ante*).

स पीतवासाः प्रगृहीतशार्ङ्गो
मनोज्ञभीमं वपुराप कृष्णः ।
शतह्रदेन्द्रायुधवान्निशायां
संसृज्यमानः शशिनेव मेघः ॥५८॥ रामशर्मणः.

Kṛṣṇa wearing a Yellow Garment and holding in his hand the bow *Śārṅga* took a form which was both beautiful and terrible. He looked like the cloud at midnight (decked) with Lightning and Rain-Bow and associated with the Moon.

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शशिनो ग्रहणादेतदाधिक्यं किल न ह्ययम् ।
निर्दिष्ट उपमेयेऽर्थे वाच्यो वा जलजोऽत्र तु ॥५९॥

By introducing the Moon this is (a case of) increase. Anything corresponding to this increase has not been stated as regards the *Upameya* (नह्ययं निर्दिष्ट उपमेयेऽर्थे). Here also should be stated the conch (वाच्यो वा जलजोऽत्रतु).

The purport is this. In this verse *Kṛṣṇa* is the *Upameya*. The *Upamāna* is the cloud. Now *Kṛṣṇa* has two attributes viz, Yellow Garment, and the Bow *Śārṅga*. Corresponding to them the cloud has the Lightning and the Rain-Bow. In addition the cloud is described as having the Moon. Hence this is a case of excess in the *Upamāna*.

न सर्वसारूप्यमिति विस्तरेणोदितो विधिः ।
अभिप्रायात्कवेर्नात्र विधेया जलजे मतिः ॥६०॥

It has been laid down in *extenso* that complete resemblance is not necessary. According to the intention of the poet the mind should not be extended to the conch (i. e., the poet may not have intended to include the conch also as an item of similarity.)

Apparently Bhāmaha is not for considering the omission of any reference to the conch as a blemish. For it is not obligatory to describe similitude on all points between the *Upamāna* and the *Upameya* as explained before. The net result is that it is left to the discretion of the poet to describe similarity fully or partially. Vamana (see V. V. Edition Page 114) discusses this question in greater detail. He concludes by saying that some cases, on examination will turn out to be no cases of न्यूनता at all.

आधिक्यमुपमानानां न्याय्यं नाधिकता भवेत् ।
गोक्षीरकुन्दहलिनां विशुद्ध्या सदृशं यशः ॥६१॥

The superiority of the *Upamāna* is proper. Fame is

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similar in purity (whiteness) to the cow's milk, the *kunda* flower and to *Balarāma.* But there is no अधिकता (superiority).

एतेनैवोपमानेन ननु साद्दश्यमुच्यते ।
उक्तार्थस्य प्रयोगो हि गुरुमर्थं न पुष्यति ॥६२॥

It is by the use of these kinds of the objects of the comparison that resemblance is brought out. The use of an object as *Upamāna* having the same qualities as those of the *Upameya* does not conduce to producing a larger (i.e., better) meaning.

Intro. Explain action of *Doṣa* No. 7 in verse 39 Ante viz., असदृशता.

वनेऽथ तस्मिन्वनितानुयायिनः
प्रवृत्तदानार्द्रकटा मतङ्गजाः ।
विचित्रबर्हाभरणाश्च बर्हिणो
बभुर्दिवीवामलविग्रहा ग्रहाः ॥६३॥

To him who roamed in the forest following his beloved, the elephants from whose skulls ichor was flowing and the peacocks dressed in variegated plumes constituted the resplendant planets of the Heavens.

ग्रहैरपि गजादीनां यदि साद्दश्यमुच्यते ।
तथापि तेषां तैरस्ति कान्तिर्वाप्युग्रतापि वा ॥६४॥

Although (in the above *Śloka*) the elephants etc., are compared with the planets have they like the latter any effulgence or fierceness ?

इत्युक्त उपमाभेदो वक्ष्यते चापरः पुनः ।
उपमादेरलंकाराद्विशेषोऽन्योऽभिधीयते ॥६५॥

Thus the varieties of simile have been described. Another is to be described differing from the *Alaṅkāra Upamā etc.,*

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आक्षेपोऽर्थान्तरन्यासो व्यतिरेको विभावना ।
समासातिशयोक्ती च षडलंकृतयोऽपराः ।।६६।।

There are six others viz., Ākṣepa, Arthāntharanyāsa, Vyatireka, Vibhāvana, Samāsokti, Atiśayokti.

This is copied verbatim by Udbhaṭa as the first verse of the Varga 2 except the last quarter. N. S. Ed., P. 29.

वक्ष्यमाणोक्तविषयस्तत्राक्षेपो द्विधा मतः ।
एकरूपतया शेषा निर्देक्ष्यन्ते यथाक्रमम् ।।६७।।

(In the above) Ākṣepa is divided into वक्ष्यमाणविषयः (when something remains to be said) and उक्तविषयः (when something has been said). The others are described below without subdivison and in their order.

प्रतिषेध इवेष्टस्य यो विशेषाभिधित्सया ।
आक्षेप इति तं सन्तः शंसन्ति द्विविधं यथा ।।६८।।

Where with the object of emphasising its importance what is desired to be affirmed is to all appearance suppressed (negatived)—the *Alaṅkāra* is called *Ākṣepa* by the learned. It is of two kinds. Thus:—

अहं त्वा यदि नेक्षेयं क्षणमप्युत्सुका ततः ।
इयदेवास्त्वतोऽन्येन किमुक्तेनाप्रियेण ते ।।६९।।

If I do not see you even for a single moment then I begin to have a (great) longing. Let me stop here. What is the use of telling unpleasant things to you ?

This is an example of वक्ष्यमाणविषय. The intended meaning is "I am going to die". This is suppressed. Locana Page 36 explains that the suppressed meaning constitutes 'dhvani'. The last word ते in the śloka follows the reading of the *Locana*.

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स्वविक्रमाक्रान्तभुवश्चित्रं यन्न तवोद्धतिः।
को वा सेतुरलं सिन्धोर्विकारकरणं प्रति ।।७०।।

It is wonderful that you, who have conquered the world by the might of your arm should have no conceit. What bridge is that which could produce any disquiet in the Ocean ?

Here the fortitude (absence of conceit) has been expressly stated to be wonderful. So it is उक्तविषय. This statement is retracted next by saying that after all it is not (so) wonderful. Here, the retraction is not in so many words but is the purport of the second half of the verse.

Intro :—Definition of *Arthāntharanyāsa.*

उपन्यसनमन्यस्य यदर्थस्योदिताद्दृते ।
ज्ञेयः सोऽर्थान्तरन्यासः पूर्वार्थानुगतो यथा ।। ७१ ।।

The statement of a meaning other than the one arising from the context is known as *Arthāntaranyāsa* provided that meaning helps the meaning of the context.

In the O. L. as well as in the Tr. Manuscript we have गतो यथा Therefore गता यथा in the printed book must be a misprint.

परानीकानि भीमानि विविक्षोर्न तव व्यथा ।
साधु वासाधु वाऽऽगामि पुंसामात्मैव शंसति ।।७२।।

To you, desiring to enter the fearful army of the enemy there is no apprehension. For the souls of Heroes indicate if the future (आगामी) is good or bad.

हिशब्देनापि हेत्वर्थप्रथनादुक्तसिद्धये ।
अयमर्थान्तरन्यासः सुतरां व्यज्यते यथा ।।७३।।

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This *Arthāntaranyāsa* is clearly manifested by the use of the word (हि) employed in the sense of cause or reason for the accomplishment of the matter actually stated or set out.

वहन्ति गिरयो मेघानभ्युपेतान्गुरूनपि ।
गरीयानेव हि गुरून्बिभर्ति प्रणयागतान् ॥७४॥

Mountains support clouds though large that resort to them. It is only the Greater Ones that support the Great Ones that go to them in friendship.

उपमानवतोऽर्थस्य यद्विशेषनिदर्शनम् ।
व्यतिरेकं तमिच्छन्ति विशेषापादनाद्यथा ॥७५॥

Where some superiority is stated with reference to the *Upameya* the *Alaṅkāra* is known as *Vyatireka* because of the statement of a difference. Thus:—

सितासिते पक्ष्मवती नेत्रे ते ताम्रराजिनी ।
एकान्तशुभ्रश्यामे तु पुण्डरीकासितोत्पले ॥७६॥

Your eyes with the eyelashes are both black and white and bright as copper; whereas the white lotus and the blue lily are either entirely white or entirely blue.

क्रियायाः प्रतिषेधे या तत्फलस्य विभावना ।
ज्ञेया विभावनैवासौ समाधौ सुलभे सति ॥७७॥

The description of the genesis (विभावना) of the effect (फल) where the cause (क्रिया) is described as not existing, is called *Vibhāvanā*, provided the explanation (समाधि) is easy.

In this *Śloka* the word क्रिया means कारण and समाधि means explanation. See the interesting English note of Belvalkar, to the *Vibhāvanā Alaṅkāra* of Daṇḍin. This verse is borrowed

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by Udbhata as verse 10 of *Varga* 2 (See N. S. red., p. 38). Pratihārendurāja points out that in this figure the essence consists in suggesting a contradictory meaning (विरुद्धार्थम्). For, to say that an effect is produced without its appropriate cause is a case of contradiction and hence will come under the description of the *Doṣa* called व्यर्थम्. To obviate this, it is pointed out that Bhāmaha adds the restriction समाधौ सुलभे सति.

अपीतमत्ताः शिखिनो दिशोऽनुत्कण्ठिताकुलाः ।
नीपोऽविलिप्तसुरभिरभ्रष्टकलुषं जलम् ॥७८॥

This is the description of the rainy season.

The peacocks are intoxicated without drink. The cardinal points are afflicted (clouded) without longing. The tree *Nīpa* is odorous without being smeared (with sandal). The waters are muddy (defiled) though they are not भ्रष्ट (fallen).

The suggestion arising from the recital of the absence of the various causes should be noted. It is drink that intoxicates : longing that produces affliction, sandal, that gives rise to smell, and bad people भ्रष्टा that cause impurity. अभ्रष्ट is used in a double sense. When applied to the waters the word must be split into अवभ्रष्ट meaning that the rain water falls down from the sky. जलम् अपां भ्रष्टेन (=भ्रंशेन) कलुषम्. When applied to the world at large it is by भ्रष्ट (fallen people) that impurity (कालुष्यम्) is produced.

Intor—Definition of *Samāsokti.*

यत्रोक्ते गम्यतेऽन्योऽर्थस्तत्समानविशेषणः ।
सा समासोक्तिरुद्दिष्टा संक्षिप्तार्थतया यथा ॥७९॥

Where on one meaning being expressed another is suggested by the force of common epithets, it is a case Samā-

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sokti, so called because of its being a condensed statement. The word समासोक्ति literally means समासेन (in a condensed form) उक्तिः (statement).

स्कन्धवानृजुरव्यालः स्थिरोऽनेकमहाफलः ।
जातस्तरुरयं चोच्चैः पातितश्च नभस्वता ॥८०॥

This tree was possessed of a trunk, was straight, was without snakes, was stable, abounded in fruits and also grew up tall, but was blown down by the wind. The epithets suggest a great and good man struck down by misfortune.

निमित्ततो वचो यत्तु लोकातिक्रान्तगोचरम् ।
मन्यन्तेऽतिशयोक्तिं तामलंकारतया यथा ॥८१॥

Where something transcending ordinary experience is described but without reason, it is regarded as the figure *Atiśayokti*.

स्वपुष्पच्छविहारिण्या चन्द्रभासा तिरोहिताः ।
अन्वमीयन्त भृङ्गालिवाचा सप्तच्छदद्रुमाः ॥८२॥

The tree *Saptacchada* being rendered invisible, by moonlight which is of the colour of its bloom, is inferred by the hum of bees.

Amara says:—

अपां यदि त्वक्शिथिला च्युता स्यात्फणिनामिव ।
तदा शुक्लांशुकानि स्युरङ्गेष्वम्भसि योषिताम् ॥ ८३ ॥

This is another kind of *Atiśayokti*. This is a description of women disporting in water. Their garments are so thin and white that they look as if water had moulted (a skin).

If like snakes water should shed a skin, then, on the limbs of women (disporting in water) we should expect to find white garments.

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इत्येवमादिरुदिता गुणातिशययोगतः ।
सर्वैवातिशयोक्तिस्तु तर्कयेत्तां यथागमम् ॥८४॥

By connection with some superior quality descriptions like the above result. In fact, in the case of all descriptions Atiśayokti should be understood as existing as far as possible (यथागमम्)

Compare the following from the *Vṛtti* of *Dhvanyāloka* (N. S Edn. p. 207) which *Vṛtti* explains *Kārikā* No. 37 by which it is laid down that all *Arthālaṅkāras*, gain in beauty by there being some *Atiśayokti* meaning in it. The passage is "यतः प्रथमं तावदतिशयोक्तिगर्भता सर्वालङ्कारेषु शक्यक्रिया । कृतैव च सा महाकविभिः कामपि काव्यच्छविं पुष्यतीति कथं ह्यतिशययोगिता स्वविषयौ चित्येन क्रियमाणा सती काव्ये नोत्कर्षमावहेत् ।"

सैषा सर्वैव वक्रोक्तिरनयार्थो विभाव्यते ।
यत्नोऽस्यां कविना कार्यः कोऽलङ्कारोऽनया विना ॥८५॥

This peculiar method of statement (वक्रोक्ति) is found everywhere (i.e., in other alaṅkāras). By this, meanings are rendered beautiful. Poets should be assiduous in cultivating it. Where is the Alaṅkāra without this ?

Ānandavardhana quotes this verse and explains that this figure pervades almost every other figure, and beautifies them. Thus this figure may be said to be the basis of all *Alaṅkāras* and that in a manner the other *Alaṅkāras* are merely modifications of this (Vide *Dhvanyāloka* p. 20). Daṇḍin in his *Kavyādarśa Paricheda* 2, V. 220 and Hemacandra p, 267. (Com-on *Kāvyānuśāsana*) are of the same view. Bhāmaha seems to regard vakrokti identical with *Atiśayokti*.

हेतुश्च सूक्ष्मो लेशोऽथ नालंकारतया मतः ।
समुदायाभिधेयस्य वक्रोक्त्यनभिधानतः ॥८६॥

These three viz., *Hetu*, *Sūkṣma*, and *Leśa* are not

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accepted as Alaṅkāras because the sum-total of the meaning involves no picturesqueness in statement.

These three figures are not accepted as *Alaṅkāras* by Bhāmaha. Daṇḍin however in *Kāvyādarśa* Pariccheda II verse 235, emphatically accepts them as such. In fact he calls them as: "Superior ornaments of speech" वाचामुत्तमभूषणम्. His commentator Premacandra points out that Daṇḍin uses the above expression to suggest that those who deny the character of *Alaṅkāras* to these three men are without taste. In the text I have adopted the reading "अभिधेय" instead of अभिधानस्य as being more correct, because it is the meaning (अभिधेय) that is referred to in the context and not the words (अभिधान). The *Samudayābhidheya* will become more intelligible if we refer to the succeeding example in which a large number of separate statements are intended to make up this figure.

गतोऽस्तमर्को भातीन्दुर्यान्ति वासाय पक्षिणः ।
इत्येवमादि किं काव्यं वार्त्तमेनां प्रचक्षते ।।८७।।

"The Sun has set; the Moon shines, the birds are winging back to their nests." What kind of poetry is this ? This is called Vārtā.

Hemacandra in K. A. S. p. 28 refers to this verse and suggests various meanings to this based on the context and the differences in the person speaking and the person addressed. According to him this Śloka may mean "This is time to go to the lover." "Stop work." "Perform Sandhyā." "Do not go far." "Get the cows homewards." "No heat here-after." "Gather the things exposed for sale." etc., etc., In short, he says that this verse is capable of various suggested meanings.

यथासंख्यमथोत्प्रेक्षामलङ्कारद्वयं विदुः ।
संख्यानमिति मेधाविनोत्प्रेक्षाभिहिता क्वचित् ।।८८।।

There are two Alaṅkāras known as *Yathāsaṅkhya* and

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Utprekṣā. In some places Medhāvin calls *Utprekṣā* by the name of *Saṅkhyāna*.

Mr. P. V. Kane in his intro. to S. D. p 13 reads the second half differently. Thus संख्यानमिति मेधावी नोत्प्रेक्षाभिहिता क्वचित् This would mean "Medhāvin calls *Yathāsaṅkhya* as *Saṅkhyāna*. *Utprekṣā* is mentioned nowhere."

भूयसामुपदिष्टानामर्थानामसधर्मणाम् ।
क्रमशो योऽनुनिर्देशो यथासंख्यं तदुच्यते ॥८९॥

When many different things having nothing in common are set out and when they are subsequently referred to in the same order the figure of speech is known as *Yathāsaṅkhya*.

In Udbhaṭa's works this verse figures as verse 2 of *varga* 3. His commentator points out that although the text uses the word असधर्मणाम् there may be cases where though there is resemblance among the various objects, still there may also be a numerical order that could not be ignored and so this *Alaṅkāra* may exist though subordinately to another viz., *vyatireka*.

पद्मेन्दुभृङ्गमातङ्गपुंस्कोकिलकलापिनः ।
वक्त्रकान्तीक्षणगतिवाणीवालैस्त्वया जिताः ॥९०॥

The lotus, the moon, the bee, the elephant, the he-cuckoo and the peacock are defeated by your face, brightness, glance, gait, speech and braid of hair.

अविवक्षितसामान्या किंचिच्चोपमया सह ।
अतद्गुणक्रियायोगादुत्प्रेक्षातिशयान्विता ॥९१॥

The figure *Utprekṣā* is characterised by excellence, because, without any common quality being the object in view, there is an under-current of resemblance even though the objects are not (described as) connected by any common quality or action.

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Vāmana's view (vide V. V. edn., p. 132) as explained in *Kāmadhenu* is practically identical. It is there stated as follows:—Where, one object resembles another and therefore is superimposed on that other, it is a case of *Rūpaka*; Where on account of the resemblance one object is called by the name of the other it is a case of *Adhyavasāya* and the figure is V*akrokti*. Where however to attribute importance to one object, it is called by the name of another object dissimilar to it then this also is a case of *Sambhavan* and is called *Utprekṣā*. At page 133 of the same work it is stated that *Utprekṣā* and *Atiśayokti* are different and that to show that those who maintain that they are identical are wrong, Vāmana formulates Rule 10. It is also added that where the thing that is assumed (संभाव्यते) and its importance are both the creations of the poet it is *Atiśayokti*.

किंशुकव्यपदेशेन तरुमारुह्य सर्वतः ।
दग्धादग्धमरण्यान्याः पश्यतीव विभावसुः ॥९२॥

Fire, having mounted to the tops of the trees in the guise of the bloom of the tree *Kiṁśuka*, seems engaged in surveying the burnt and unburnt portions of the vast range of forest.

The tree किंशुक has red flowers. Its bloom is described as fire in this verse.

स्वभावोक्तिरलङ्कार इति केचित्प्रचक्षते ।
अर्थस्य तदवस्थत्वं स्वभावोऽभिहितो यथा ॥९३॥

Some are of opinion that *Svabhāvokti* is an *Alaṅkāra*. It consists of objects being described as they are in nature. Thus:—

आक्रोशन्नाह्वयन्नन्यानाधावन्मण्डलै रुदन् ।
गा वारयति दण्डेन डिम्भः सस्यावतारणीः ॥९४॥

By shouting out, by calling others, by running round

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and round and by crying, the little boy wards off with a stick the cattle that stray into the crop.

Mammaṭa defines this *Alaṅkāra* thus "स्वभावोक्तिस्तु डिम्भादेः स्वक्रियारूपवर्णनम् । Possibly the idea that the description should be of the actions of children was in Bhāmaha's mind when he composed this illustration.

समासेनोदितमिदं धीखेदायैव विस्तरः ।
असंगृहीतमप्यन्यदभ्यूह्यमनया दिशा ।।६५।।

This has been briefly stated. A more elaborate statement will lead only to (needless) strain of the mind. Others (*Alaṅkāras*) not specifically set out should be guessed at, in a similar fashion.

स्वयं कृतैरेव निदर्शनैरियं
मया प्रक्लृप्ता खलु वागलंकृतिः ।
अतः परं चारुरनेकधापरो
गिरामलंकारविधिर्विधास्यते ।।६६।।

This [the above] constitutes an exposition of *Alaṅkāra* with illustrations of my own composition. Hereafter many another beautiful figure of speech will be described.

CHAPTER III.

तृतीयः परिच्छेदः ।

Intro. This and following three verses should be taken together :—

प्रेयो रसवदूर्जस्वि पर्यायोक्तं समाहितम् ।
द्विप्रकारमुदात्तं च भेदैः श्लिष्टमपि त्रिभिः ।।१।।

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अपह्नुतिं विशेषोक्तिं विरोधं तुल्ययोगिताम् ।
अप्रस्तुतप्रशंसां च व्याजस्तुतिनिदर्शने ॥२॥

उपमारूपकं चान्यदुपमेयोपमामपि ।
सहोक्तिपरिवृत्ती च ससन्देहमनन्वयम् ॥३॥

उत्प्रेक्षावयवं चान्ये संसृष्टिमपि चापरे ।
भाविकत्वं च निजगुरलङ्कारं सुमेधसः ॥४॥

Those of keen wit say that the following are also *Alaṅkāras* (1) *Preyas* (2) *Rasavat* (3) *Urjasvin* (4) *Paryāyokta* (5) *Samāhita* (6) Two varieties of *Udātta* and (7) Three varieties of *Śliṣṭa*. Also (8) *Apahnuti* (9) *Viśeṣokti* (10) *Virodha* (11) *Tulya-yogitā* (12) *Aprastutapraśaṁsā* (13) *Vyājastuti* (14) *Nidarśanā* (15) *Upamārūpaka* (16) *Upameyopamā* (17) *Sahokti* (18) *Parivṛtti* (19) *Sasandeha* (20) *Ananvayā* (21) *Utprekṣāvayava* according to some, (23) *Saṁsṛṣṭi* accord-to others, (24) *Bhāvikatva* also is described as *Alaṅkāra*.

प्रेयो गृहागतं कृष्णमवादीद्विदुरो यथा ।
अद्य या मम गोविन्द जाता त्वयि गृहागते ।
कालेनैषा भवेत्प्रीतिस्तवैवागमनात्पुनः ॥५॥

Preyas is as follows, where *Vidura* addressed *Kṛṣṇa* who had come to his (*Vidura's* house) "Oh *Govinda*, the happiness that I now enjoy by your coming to my house may I have it again in the future by another advent of yours.

The verse अद्य या मम is not exactly found in the *Mahābhārata*. Belvalkar (Sanskrit. Part 2, page 29) in his notes to *Kāvyādarśa* says on the authority of Premacandra the (commentator) that a verse similar to this is found in the *Udyogaparva* of the *Mahābhārata*. He quotes as follows :—
"या प्रीतिः पुण्डरीकाक्ष तवागमनकारणात् । सा किमाख्यायते तुभ्यमन्तरात्मासि देहिनाम् ॥" I find in P. C. Roy's Edition of *Mahābhārata*, *Udyoga*

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Parva, *Chapter* 88 verse 24 the following verse—'या मे प्रीतिः पुष्कराक्ष त्वद्दर्शनसमुद्भवा । सा किमाख्यायते' etc. The same verse is repeated as the last verse of Chapter 91 (P. 27) of the same Edn. This *Alaṅkāra* will correspond to the *Guṇa* "*Kānti*" of Daṇḍin described and illustrated by him in para l, verses 75 to 81.

रसवद्दर्शितस्पष्टश्रृङ्गारादिरसं यथा ।
देवी समागमद्धर्ममस्करिण्यतिरोहिता ॥६॥

Rasavat (*Alaṅkāra*) is that in which *Śṛṅgāra* etc. are clearly manifested, thus "The *Devī* the receptacle of Dharma arrived unobstructed." (मस्कर is a hallow bamboo.)

The first half of this verse is taken by Udbhaṭa in his *Kāvyālaṅkārasāra* (N. S. Ed., p. 49.). He states that the manifestation should be by the employment of the *Anubhāvas* etc., Belvalkar in his English Notes to *Kāvyādarśa* Para 2 verse 275 has a very interesting discussion about the three *Alaṅkāras*, *Preyas* etc. He remarks that where *Prīti* is described without amounting to a full-fledged *Rasa* it is a case of *Preyas*. Where however the *prīti* becomes manifested by *Vibhāvas*, *Anubhāvas* and *Vyabhicāribhāvas* it is raised to the level of *Rasa*. When *Rasa* is exhibited as subordinate then arises the *Alaṅkāra* known as *Rasavat*.

ऊर्जस्वि कर्णेन यथा पार्थाय पुनरागतः ।
'द्वि सन्दधाति किं कर्णः शल्ये' त्यहिरपाकृतः ॥७॥

Ūrjasvin is like this. When *Karṇa* addressed *Śalya* and said "Oh *Śalya* ! will *Karṇa* direct towards *Pārtha*, a second time the arrow ?" So saying he put back the snake-astra.

(1) The allusion is to the following story from the *Mahābhārata*. During the Great Conflagration of the forest of *Khāṇḍava*, *Arjuna* killed a snake who had covered her

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offspring by her body. The child-snake made a vow to kill *Arjuna*. When *Karṇa* and *Arjuna* were brought face to face in the battle *Karṇa* placed an arrow on his bow and took aim. Into that bow, unperceived by *Karṇa*, the snake entered. *Śalya* thereupon cautioned *Karṇa* to take better aim as he feared the arrow may miss *Arjuna's* neck. Resenting this, Karṇa says that he is not in the habit of taking aim *twice*. The verses are—न चापि ते बुबुधे सूतपुत्रो बाणे प्रविष्टं योगबलेन नागम् ॥ २३ ॥ ततोऽब्रवीन्मद्रराजो महात्मा वैकर्तनं प्रेक्ष्य हि संधितेषुम् । न कर्ण ग्रीवामिषुरेष लप्स्यते समीक्ष्य संधत्स्व शरं शिरोघ्नम् ॥ २४ ॥ अथाब्रवीत्क्रोधसंदीप्तनेत्रो मद्राधिपं सूतपुत्रस्तरस्वी । न संधत्ते द्विः शरं शल्य कर्णो न मादृशा जिह्मयुद्धा भवन्ति ॥ २५ ॥ The story further on is that *Kṛṣṇa* seeing the arrow coming up pressed down the chariot. (Roy's Calcutta Edn. *Karṇa Parva* 90th *Sarga*). The arrow missed *Arjuna's* head but took away his head-ornament. Disappointed the arrow (*śalya*) came back to *Karṇa* and implored him to take better aim and despatch him a second time, which Karṇa declined to do saying—"न संदध्यां द्विः शरं चैव नाग यदर्जुनानां शतमेव हन्याम्" If the allusion in the *Śloka* is to the second incident, the word *śalya* in it means an 'arrow' and is addressed to the snake. (2) *Udbhaṭa* in *Kāvyālaṅkārasāra* (N. S. Edn., p. 5) defines this *Alaṅkāra* to be a description in which the passions have transgressed the proper bounds and have become improper. Such improper *Bhāvas* and *Rasas* when described constitute the *Alaṅkāra Ūrjasvin*.

पर्यायोक्तं यदन्येन प्रकारेणाभिधीयते ।
उवाच रत्नाहरणे चैद्यं शार्ङ्गधनुर्यथा ॥८॥

Paryāyokta is the statement of an idea in a manner different from the normal or ordinary one. As where *Kṛṣṇa* addressing *Siśupāla* in *Ratnāharaṇa* (a work of that name) spoke thus :—

Prof. P. V. Kane in his Intro to S. D. p. XX doubts if रत्नाहरण is really the title of a work Udbhaṭa (in

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K. A. S. I. S. Edn., p 51) borrows the first half of the above for his *Alaṅkāra*. His second half explains it more fully. It is:—वाच्यवाचकवृत्तिभ्यां शून्येनावगमात्मना. *Laghuvṛtti* explains the above thus:—*Vācaka* is "word". Its function is to suggest the sense *Vācya*, viz., "meaning." The function of the "meaning" is to unite with the other meanings in a sentence (i.e.,) *ākāṅkṣā* etc. Outside these two functions a meaning may be understood अवगम्यते which though not set out in so many words स्वकण्ठानभिहितमपि is still the result of the functioning of the words शब्दव्यापारेणावगम्यमानत्वात् determined, of course, by the intention of the speaker तात्पर्येण. This meaning is mediate सान्तर. Locana p. 39. quotes this couplet of Udbhaṭa and explains as follows:—If you understand the word अभिधीयते in the definition as meaning "Suggestion" (व्यङ्ग्य) and quote by way of illustration 'भम धम्मिअ' then the definition will not describe the *alaṅkāra* at all, but will describe '*Dhvani*'. In the *Alaṅkāra* "*Paryāyokta*" the writer intends the meaning to come with the scope of the literal meaning. Weheras in *Dhvani* the intention is to abandon the literal meaning and suggest something else, for *Dhvani* "comes under the group of विवक्षितान्यपरवाच्य". Rāghava Bhaṭṭa in his commentary on "S*akuntalā*" (N. S. Ed., p. 10) quotes the Udbhaṭa's definition as Bhāmaha's and illustrates the same by the following verse from *Haihaygrīvavadha* "यं प्रेक्ष्य चिररूढापि निवासप्रीतिरुज्झिता । मदेनैरावणमुखे मानेन हृदये हरेः ॥" Mammaṭa quotes the same verse for illustrating this *Alaṅkāra*. His definition of it is "पर्यायोक्तं विना वाच्यवाचकत्वेन यद्वचः ॥" If we turn to the definition in the text we see that though very condensed it is very accurate, according to the views of the ancients. It may be explained as follows:—अन्येन प्रकारेण = वाच्यवाचकान्यतरभिन्नप्रकारेण अभिधीयते = अभिधाविषयः, न पुनर्व्यङ्ग्यः । The subject of *Paryāyokta* is explained in the *Laghuvṛtti* of Pratihārendurāja as स्वकण्ठानभिहितत्वेऽपि सान्तरेण शब्दव्यापारेणावगम्यमानत्वम् (Udbhaṭa N. S. Ed., p. 52).

'गृहेष्वध्वसु वा नान्नं भुञ्ज्महे यदधीतिनः ।
न भुञ्जते द्विजास्' तच्च रसदाननिवृत्तये ॥६॥

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We do not eat either at home or abroad food which has not been eaten by Brahmins learned in the *Vedas*. This is to prevent poison being administered.

Locana (N. S. Ed. p. 40) quotes this verse and explains that these are the words of *Śri Kṛṣṇa*. Where and when he used them is not stated. The words रसदाननिवृत्तये in the text are the author's. He says that the not eating of food untasted by the Brahmins is to prevent being poisoned, for no one would poison food which is likely to be eaten by Brahmins. No doubt this meaning is derivable from *Śrī Kṛṣṇa's* words. In that case it will be *Dhvani* but still explains *Locana*, this *Dhvani* has no particular charm and is not important ; but helped by this, the literal meaning becomes more attractive.

समाहितं राजमित्रे यथा क्षत्रिययोषिताम् ।
रामप्रसक्त्यै यान्तीनां पुरोऽदृश्यत नारदः ॥१०॥

The figure Samāhita is thus (illustrated in the work) Rājamitra. To the damsels who went along to associate with Rāma, Nārada appeared in front.

Bhāmaha does not define this figure but only illustrates it. The illustration means that Nārada's arrival was a God-send, for, the sage will direct the damsels to where Rāma was. This figure is called by later *Alaṅkārikas* by the name of "*Samādhi*". A figure known as "*Samāhṛta*" is described by Vaidyanātha which refers to a description of subsidence of a sentiment.

उदात्तं शक्तिमान्रामो गुरुवाक्यानुरोधकः ।
विहायोप[redacted] राज्यं यथा वनमुपागमत् ॥११॥

O. L. and T. M. both read उपनतं राज्यं in the place उपवन राज्यं of the printed text which is obviously not quite so good.

Udātta (is as follows) :—Rāma though powerful went to

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the forest at his father's bebest abandoning a kingdom which had come (to him).

एतदेवापरेऽन्येन व्याख्यानेनान्यथा विदुः ।
नानारत्नादियुक्तं यत्तत्किलोदात्तमुच्यते ॥१२॥

Others define this same *Alaṅkāra* differently, by another description. It is thus:—That *Alaṅkāra* is called *Udātta* in which a subject is described as rich in many kinds of precious stones etc.

चाणक्यो नक्तमुपयान्नन्दक्रीडागृहं यथा ।
शशिकान्तोपलच्छन्नं विवेद पयसां कणैः ॥१३॥

When Cāṇakya went at night to the disporting chamber of Nanda he found it paved with *Candrakānta* stones and knew the same by the particles of water (issuing there-from).

I have adopted the reading कणैः in O. L. The printed text reads गणैः.

उपमानेन यत्तत्त्वमुपमेयस्य साध्यते ।
गुणक्रियाभ्यां नाम्ना च श्लिष्टं तदभिधीयते ॥१४॥

When the identity of the *Upameya* with the *Upamāna* is described by (community of) qualities, action, or name then the figure is known as *Śleṣa*.

Intro:—The above definition of *Śleṣa* is similar to that of *Rūpaka*. Hence the author has to differentiate between the two, which he does, in this, and the next two verses.

लक्षणं रूपकेऽपीदं लक्ष्यते काममत्र तु ।
इष्टः प्रयोगो युगपदुपमानोपमेययोः ॥१५॥

No doubt this definition applies to *Rūpaka* also. But in

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the simultaneous description of the *Upamāna* and *Upameya is* (desired) in both.

The same point *i.e.,* the distinction between *Rūpaka* and *Śleṣa* is brought out by Vāmana in his *sūtra* सधर्मेषु तन्त्र-प्रयोगः श्लेषः ॥ (Vani Vilas Edn., p. 129). The super-imposition of the *Upamāna* on the *Upameya* (based of course on resemblance must be by employment of a device तन्त्र where तन्त्र is explained as अनेकोपकारि सकृदुच्चारणम् i.e., once single statement being useful for many purposes.

The first half of the next verse is part of verse 23 of *Pariccheda* II where this is given as an example of *Rūpaka.* The objector is supposed to point out to this and say "Here also i.e., in *Rūpaka* there is simultaneous mention of *Upamāna* and *Upameya* as in the expression जलददन्तिनः.

शीकराम्भोमदसृजस्तुङ्गा जलददन्तिनः ।
इत्यत्र मेघकरिणां निर्देशः क्रियते समम् ॥१६॥

In the example of शीकराम्भो etc., there is simultaneous mention of the Cloud and Elephant.

श्लेषादेवार्थवचसोरस्य च क्रियते भिदा ।
तत्सहोक्त्युपमाहेतुनिर्देशात्त्रिविधं यथा ॥१७॥

The difference between the two is produced by the double nature of the word and sense (i.e., *Arthaśleṣa* and *Śabdaśleṣa*) in Śleṣa (अस्य). Whereas the simultaneous statement in that (तत्=*Rūpaka*) is caused by the existence of resemblance. The three kinds are as follows.

In both the figures the *Upamāna* and the *Upameya* are set out simultaneously. In *Rūpaka* the basis is resemblance whereas in Śleṣa the connection may be a word or a meaning common to both Eg. सकलकलं पुरमेतज्जातं संप्रति सुधांशविम्बमिव ।

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Pratihārendurāja quotes the second half of the above in his commentary on Udbhaṭa (see N. S. Edn., p. 47) and reads त्रिविधं यथा. I have varied the above text accordingly by substituting his reading to that in the printed text which is क्रमशो यथा. Bhāmaha has three varieties under this heading and gives three examples in order. Udbhaṭa in the passage referred to above says द्विधोदात्तं तथा श्लिष्टम् and his commentator explains with care that his author expressly says that *Śleṣa* like *Udātta* consists only of two varieties solely to dissent from the view of Bhāmaha in this verse. Example of *Śleṣa* based on *Guṇa*. (No. 1, in verse 14 *ante*.)

छायावन्तो गतव्यालाः स्वारोहाः फलदायिनः ।
मार्गद्रुमा महान्तश्च परेषामेव भूतये ॥१८॥

Way-side trees and great ones are always for the good of others. (Because) they offer shade (shelter), are devoid of snakes (bad qualities), are easy to climb (accessible), and yield fruit.

Intro:—*Example of Śleṣa* based on *Kriyā*, No 2 in verse 14.

उन्नता लोकदयिता महान्तः प्राज्यवर्षिणः ।
शमयन्ति क्षितेस्तापं सुराजानो घना इव ॥१९॥

Good kings and clouds are exalted, beloved by the world, are great and shower in plenty. They remove the suffering (lit. heat) of the world (Earth).

The क्रिया action which is common to both is क्षितेस्तापशमनम्. Now in this verse उन्नताः means "Exalted" when applied to kings and "Floating very high" when applied to the cloud. The word महान्तः would mean "Great in merit" and "Big in size". The word प्राज्यवर्षिणः refers to "abundant gifts" as well as "plenty of rain" and may be said to refer to the 'action' showering. If however attention is directed to the

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other two epithets this will be a case of identity of *Guṇa* and will be an example of the previous verse.

Intro:—Example of *Ślesa* by similarity of name.

रत्नवत्त्वादगाधत्वात्स्वमर्यादाऽविलङ्घनात् ।
बहुसत्त्वाश्रयत्वाच्च सदृशस्त्वमुदन्वता ॥२०॥

The reading सदृशत्वम् in the printed text is apparently a clerical error, for both O. L., and T. M. read सदृशस्त्व.

You and the ocean are like each other because both of you are rich in gems, are unfathomable, do not transgress your limits and support many lives.

अपह्नुतिरभीष्टा च किंचिदन्तर्गतोपमा ।
भूतार्थापह्नवादस्याः क्रियते चाभिधा यथा ॥२१॥

The figure *Apanhnuti* can also be accepted. It is a case of a little obscured resemblance. It is called *Apanhuti* (suppression) because it is a case of the suppression of an existing meaning; thus:—

नेयं विरौति भृङ्गाली मदेन मुखरा मुहुः ।
अयमाकृष्यमाणस्य कन्दर्पधनुषो ध्वनिः ॥२२॥

The printed Text reads आक्रन्दमानस्य while both O.L., and T. M. read as above.

This is not (a case of) a swarm of bees incessantly humming, being intoxicated. This is the sound of the bow of the god of love which is being fully twanged.

Intro. Defn., *Viśeṣokti*.

एकदेशस्य विगमे या गुणान्तरसंस्थितिः ।
विशेषप्रथनायासौ विशेषोक्तिर्मता यथा ॥२३॥

That *Alaṅkāra* is known as *Viśeṣokti* in which,

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with the object of exhibiting a superiority there is the description of one good quality even though there is the absence of another.

Mammaṭa's definition of *Viśeṣokti* is different and is as follows—'विशेषोक्तिरखण्डेषु कारणेषु फलावचः' He sub-divides this figure into three kinds (viz.,) where the reason (a) is given, (b) is not given and (c) is incapable of being given because it is अचिन्त्यनिमित्त. He gives the next verse of Bhāmaha as an example of his sub-division (c) *Bālabodhinī* p. 660 explains that the loss of body should lead to the loss of strength. But its presence is described here. This is a case of an unassignable cause because we cannot think of one outside the *Śāstras*. "अत्र हेतुर्विशिष्य वक्तुं (सहसा चिन्तयितुम्) न शक्यते शास्त्रैकगम्यत्वात्."

स एकस्त्रीणि जयति जगन्ति कुसुमायुधः ।
हरतापि तनुं यस्य शम्भुना न हृतं बलम् ॥२४॥

He the Flower-armed One (god of love) single-handed, conquers the three worlds. His strength was not destroyed by *Śiva*, though he succeeded in destroying his body.

The factor that is absent is the body and that which is present is strength. The effect of the description is to emphasize the superiority of the god of love.

Intro :—Defn., of *Virodha*.

गुणस्य वा क्रियाया वा विरुद्धान्यक्रियाभिधा ।
या विशेषाभिधानाय विरोधं तं विदुर्बुधाः ॥२५॥

Where, with the object of showing the existence of some superiority, there is the description of a quality or action antagonistic to another quality or action, then, the figure is known as "*Virodha*".

Note :—Udbhaṭa Edn. p. 59 copies this verse. He however

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uses the word वचः for the last word of the first half thus:— विरुद्धान्यक्रियावचः. This makes the meaning clearer. His commentator adds that by the use of the word वा twice we get at द्रव्यविरोध also.

उपान्तरूढोपवनच्छायाशीतापि धूरसौ।
विदूरदेशानपि वः संतापयति विद्विषः ॥२६॥

The army-front although cool on account of the shade of the adjoining garden is able to make (your) enemies hot (uncomfortable) although they are situated at a distance.

न्यूनस्यापि विशिष्टेन गुणसाम्यविवक्षया।
तुल्यकार्यक्रियायोगादित्युक्ता तुल्ययोगिता ॥२७॥

Tulyayogitā is that *Alaṅkāra* in which although one factor viz., *Upameya* is inferior, it is stated as achieving action similar to the other; the object being to suggest similarity in quality.

शेषो हिमगिरिस्त्वं च महान्तो गुरवः स्थिराः।
यदलङ्घितमर्यादाश्चलन्तीं बिभृथ क्षितिम् ॥२८॥

The serpent *Śeṣa* (the mountain) *Himālaya* and you are noble big and steady. For, you (meaning all three) bear the weight of the shaking Earth without going beyond your bounds.

Ānandavardhana in *Dhvanyāloka* (N. S. Ed., p. 236) quotes the verse to illustrate that what has been stated by one poet, may appear new and charming when repeated by another. He quotes the following from Bāṇa's *Harṣacarita*:— धरणीधारणायाधुना त्वं शेषः We have to accept the high authority of Ānandavardhana to believe that the repetition either makes the idea new or charming. Kane S. D. *Intro*. P. XXXIX concludes from this that Bhāmaha preceded Bāṇa and fixes his date before 600 AC.

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अधिकारादपेतस्य वस्तुनोऽन्यस्य या स्तुतिः।
अप्रस्तुतप्रशंसेति सा चैवं कथ्यते यथा ॥२९॥

The praise of a subject unconnected with anything in the context is called by the name of *Aprastutapraśaṁsā* by the wise.

अधिकारादपेतस्य= प्रस्तुतादपेतस्य= अप्रस्तुतस्य।

Locana p 42 quotes this verse, with some modification in the last quarter thus:—अप्रस्तुतप्रशंसा सा त्रिविधा परिकीर्तिता.

प्रीणितप्रणयि स्वादु काले परिणतं बहु।
विना पुरुषकारेण फलं पश्यत शाखिनाम् ॥३०॥

Look at the fruits of trees which are pleasant to those that take to them, sweet, ripe at the proper season, abundant and produced without human endeavour.

This is quoted by *Pratihārendurāja* ; see p. 34 of *Kāvyālaṅkārasāra*. He points out that the meaning is "Things come into being without human effort because of Divine Will." This is the general rule. The particular case is where the forest trees without human endeavour produce fruit, hence this is a case of *Arthāntaranyāsa* and so the definition given in the last *Śloka* overlaps into *Arthāntaranyāsa*.

दूराधिकगुणस्तोत्रव्यपदेशेन तुल्यताम्।
किंचिद्विधित्सोर्या निन्दा व्याजस्तुतिरसौ यथा ॥३१॥

That figure of speech is *Vyājastuti* in which with the object of asserting some similarity there is an apparent censure made by the device of describing qualities very great or unattainable.

रामः सप्ताभिनत्सालान्गिरिं क्रौञ्चं भृगूत्तमः।
शतांशेनापि भवता किं तयोः सदृशं कृतम् ॥३२॥

Rāma split the seven *Sāla* trees, *Paraśurāma* broke down

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the mountain *Krauñca*. What have you done to resemble them even to a hundredth degree ?

क्रिययैव विशिष्टस्य तदर्थस्योपदर्शनात् ।
ज्ञेया निदर्शना नाम यथेववतिभिर्विना ॥३३॥

When by describing certain particular action it is inculcated that they should be emulated and such words as यथा, इव or वत् are not used, then the figure is *Nidarśana*.

अयं मन्दद्युतिर्भास्वानस्तं प्रति यियासति ।
उदयः पतनायेति श्रीमतो बोधयन्नरान् ॥३४॥

The effulgent one (the sun) now lustreless is going towards setting as if teaching the rich ones that rise always leads to a fall.

Pratihārendurāja quotes the verse, in his commentary pp. 62, 63 and points out that Udbhaṭa does not illustrate this variety of *Nidarśanā* viz., that in which on the basis of a resemblance, moral precept is inculcated.

उपमानेन तद्भावमुपमेयस्य साधयन् ।
यां वदत्युपमामेतदुपमारूपकं यथा ॥३५॥

Where the poet describes a resemblance by postulating the identity of the *Upameya* with the *Upamāna* then it is *Rūpaka*.

Vāmana's Sūtra No. 32. V. V. Ed., p. 246, defines this *Alaṅkāra* thus:—उपमाजन्यं रूपकमुपमारूपकम्. Moderns do not accept this figure.

समग्रगगनायाममानदण्डो रथाङ्गिनः ।
पादो जयति सिद्धस्त्रीमुखेन्दुनवदर्पणः ॥३६॥

The foot of *Viṣṇu* is victorious—foot which is the measuring rod of the entire expanse of the sky and which is

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also the brand-new mirror that reflects the moon-faces of the *Siddha-d*amsels.

Here there are two *Upamānas*, viz, मानदण्ड, and नवदर्पणः, These two are identified by the poet with the *Upameya* namely the Foot of *Viṣṇu*. Hence the poet imposes the quality of the *Upamāna* on the *Upameya*.

उपमानोपमेयत्वं यत्र पर्यायतो भवेत् ।
उपमेयोपमां नाम ब्रुवते तां यथोदिताम् ॥३७॥

Where *Upamānas* and *Upameyas* are such alternately it is a case of *Upameyopamā* as the name itself indicates.

सुगन्धि नयनानन्दि मदिरामदपाटलम् ।
अम्भोजमिव वक्त्रं ते त्वदास्यमिव पङ्कजम् ॥३८॥

Your face which is fragrant, beautiful to look at and flushed with wine resembles the lotus; and the lotus resembles your face.

तुल्यकाले क्रिये यत्र वस्तुद्वयसमाश्रये ।
पदेनैकेन कथ्येते सहोक्तिः सा मता यथा ॥३९॥

Where simultaneously, two actions are attributed to two objects by using a single expression then we have the *Alaṅkāra Sahokti*; thus:—

हिमपाताविलदिशो गाढालिङ्गनहेतवः ।
वृद्धिमायान्ति यामिन्यः कामिनां प्रीतिभिः सह ॥४०॥

Nights lengthen with love...Nights in which the cardinal points are obscured by the fall of the dew and which stimulate ardent embraces.

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Intro.—Defn. of *Parivṛtti*.

विशिष्टस्य यदादानमन्यापोहेन वस्तुनः ।
अर्थान्तरन्यासवती परिवृत्तिरसौ यथा ॥४१॥

Parivṛtti arises when a superior thing is described as obtained by the sacrifice of another (*i.e.*, an inferior) thing and an *Arthāntaranyāsa* is superadded.

प्रदाय वित्तमर्थिभ्यः स यशोधनमादित ।
सतां विश्वजनीनानामिदमस्खलितं व्रतम् ॥४२॥

By distributing (his) wealth to the needy he amassed the wealth of fame. This constitutes the untransgressed vow of those whose love embraces the whole world.

उपमानेन तत्त्वं च भेदं च वदतः पुनः ।
ससंदेहं वचः स्तुत्यै ससंदेहं विदुर्यथा ॥४३॥

The *Alaṅkāra Sasandeha* is one in which with the object of praising, a statement is made which is in the nature of a doubt and involves the narration of some similarity and dissimilarity between the *Upamāna* and the *Upameya*.

This is called संदेहालङ्कार by later writers. They also subdivide it into शुद्धसन्देह, निश्चयगर्भसन्देह etc., vide Trivedi's notes on Ekāvali p. 560 *et seq*.

किमयं शशी न स दिवा विराजते
कुसुमायुधो न धनुरस्य कौसुमम् ।
इति विस्मयाद्विमृशतोऽपि मे मति-
स्त्वयि वीक्षिते न लभतेऽर्थनिश्चयम् ॥४४॥

(This is apparently addressed to a king). Is this the moon ? No. for, he does not shine during the day. Is he the

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one with the flower arrows (God of love)? No. For his bow is not made of flowers. Thus although out of wonder I try to investigate, when I see you I am unable to come to a conclusion.

यत्र तेनैव तस्य स्यादुपमानोपमेयता ।
असादृश्यविवक्षातस्तमित्याहुरनन्वयम् ॥४५॥

That *Alaṅkāra* is known as *Ananvaya* in which a thing is said to resemble itself—the object being to suggest that there is (in reality) nothing similar.

ताम्बूलरागवलयं स्फुरद्दशनदीधिति ।
इन्दीवराभनयनं तवेव वदनं तव ॥४६॥

Your face which has a ring (of lips) red with betel is dazzling with the brightness of the teeth and which also possesses (a pair of) eyes tinted like the blue-lily can be said to have resemblance only to itself.

श्लिष्टस्यार्थेन संयुक्तः किंचिदुत्प्रेक्षयान्वितः ।
रूपकार्थेन च पुनरुत्प्रेक्षावयवो यथा ॥४७॥

The *Alaṅkāra* known as *Utprekṣāvayava* must consist of a double meaning (*Śleṣa*) and *Utprekṣā* to a small extent and also the meaning of *Rūpaka Alāṅkāra*.

तुल्योदयावसानत्वाद् गतेऽस्तं प्रति भास्वति ।
वासाय वासरः क्लान्तो विशतीव तमोगृहम् ॥४८॥

Day-time which has the same beginning and end with the sun, finding the sun going towards setting seems to enter the room of darkness, for repose, being fatigued.

Here the *Utprekṣā* is suggested by इव the *Rūpaka* by the expression तमोगृहम् and the *Śleṣa* by the words उदय and अवसान of which the former means "beginning" and "sunrise" and

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the latter means 'end' and 'sun-set'. *Locana* p. 41 quotes this verse and explains that in cases where two *Alaṅkāras* result from the same statement there is no warrant for holding that a particular one of them is the expressed meaning and the other the suggested meaning. In this the following meaning is suggested *viz.*, A person, say, the hereditary servant of a king who is so attached to his master that he voluntarily accepts misfortune along with his master. This is a case of एकदेशविवर्तिरूपक The other *Alaṅkāra* is contained in the *Utprekṣā* by the article इव in विशतीव.

वरा विभूषा संसृष्टिर्बह्वलङ्कारयोगतः
रचिता रत्नमालेव सा चैवमुदिता यथा ॥४६॥

The *Alaṅkāra* known as *Saṁsṛṣṭi* (mixture) is superior among *Alaṅkāras* (=विभूषा.), is described as being the result of stringing many *Alaṅkāras*, like a necklace of gems; thus:—

गाम्भीर्यलाघववतोर्युवयोः प्राज्यरत्नयोः ।
सुखसेव्यो जनानां त्वं दुष्टग्राहोऽम्भसां पतिः ॥५०॥

Between you two who are both distinguished by dignity (depth) and dexterity (lightness and possessed of gems in abundance you are easy to serve (approach) while the ocean is full of frightful alligators.

This is addressed to a king and compares him to the ocean while at the same time pointing out the difference between the two. The *Alaṅkāras* which are mixed up together are *Upamā*, *Śleṣa* and *Vyatireka*.

अनलंकृतकान्तं ते वदनं वनजद्युति ।
निशा कृतं प्रकृत्यैव चारोः का वास्त्यलंकृतिः ॥५१॥

Your face has the beauty of the lotus, is attractive though not ornamented. Turmeric is of no use. What can be an ornament to that which is beautiful by its own nature ?

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The expression निशा कृतम् would mean "enough with turmeric." Apte gives निश् as the name of turmeric. The *Alankāras* mixed up are *Vibhāvanā* in अनलङ्कृतकान्तं and *Upamā* in वनजद्युति. The figure *Arthāntaranyāsa* also exists because the second half justifies the first.

अन्येषामपि कर्तव्या संसृष्टिरनया दिशा ।
कियदुद्घट्टितज्ञेभ्यः शक्यं कथयितुं मया ।।५२।।

In the same way the mixture of others (*i.e. Alankaras*) should be made. How much can I teach the wise ones?

भाविकत्वमिति प्राहुः प्रबन्धविषयं गुणम् ।
प्रत्यक्षा इव दृश्यन्ते यत्रार्था भूतभाविनः ।।५३।।

Bhāvika is a quality that belongs to a composition as a whole. In it, the transactions of the past and of the future are described vividly, *i. e,* as if taking place before one's eyes.

The first half of this corresponds to Daṇḍin's defn. of this figure (II 364). The second half has been used by Mammaṭa with a little alteration.

चित्रोदात्ताद्भुतार्थत्वं कथायाः स्वभिनीतता ।
शब्दानाकुलता चेति तस्य हेतुं प्रचक्षते ।।५४।।

The causes that produce this figure are (1) being composed of stories which are picturesque (चित्र) exalted (उदात्त) and wonderful (अद्भुत) (2) Being fit to be acted by gestures or on the stage and (3) Being couched in easy language.

Udbhaṭa (N. S. End, p. 73) defines this figure omitting the epithet स्वभिनीतता. The two essential characteristics insisted upon by him are (1) the meaning should be

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wonderful (2) it must be expressed in easy intelligible language. The second requisite is important because the hearer or the reader should catch with considerable vividness the meaning of the poet though he refers to a transaction either past or future. Pratiharenduraja quoting Bhāmaha explains स्वभिनीततेत्यभिनयादिद्वारेण शृङ्गारादिसंवलितत्वं चतुर्वर्गोपायस्य. The name *Bhāvika* is justified thus भावोऽस्मिन्विद्यत इति भाविकम् Here *Bhāva should* be taken as referring both to the Bhāva of the poet and to that of the reader because that of the former produces in the latter a similar *bhāva*.

आशीरपि च केषांचिदलङ्कारतया मता।
सौहृदय्याविरोधोक्तौ प्रयोगोऽस्याश्च तद्यथा ॥५५॥

Some are of opinion that *Āśiṣ* (blessing) is also a Figure of Speech. It is employed on occasions in which nothing is said to detract from friendliness. Thus:—

Another reading *viz.*, सौहृदस्य is given by Belvalkar in his Sanskrit commentary (part 2 p. 327). The reading सौहृदय्य given above may perhaps be justified thus सुहृदयस्य भावः. This figure is not accepted by some of the *Alaṅkārikas*, though Daṇḍin (II 357) recognises it. It is considered as coming more within the province of the Drama (vide Belvalkar's note to the above).

This is addressed to a lady.

अस्मिञ्जहीहि सुहृदि प्रणयाभ्यसूया-
माश्लिष्य गाढममुमानतमादरेण ।
विन्ध्यं महानिव घनः समयेऽभिवर्ष-
न्नानन्दजैर्नयनवारिभिरुक्षतु त्वाम् ॥५६॥

Abandon your anger (result of love) towards this your friend. Embrace him with sympathy who is prostrate (at your feet). Just as a big cloud pours timely showers on the

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hill *Vindhya* let (your lover) bathe you with (his) glad tears.

मदान्धमातङ्गविभिन्नसाला
हतप्रवीरा द्रुतभीतपौराः ।
त्वत्तेजसा दग्धसमस्तशोभा
द्विषां पुरः पश्यतु राजलोकः ॥५७॥

Let the world of kings witness the cities (puraḥ) of your enemies thus:—with their ramparts (sāla) broken down by elephants blinded with rut; with their warriors destroyed; with their citizens fleeing in fear and with all their lustre burnt by your prowess.

गिरामलङ्कारविधिः सविस्तरः
स्वयं विनिश्चित्य धिया मयोदितः ।
अनेन वागर्थविदामलङ्कृता
विभाति नारीव विदग्धमण्डना ॥५८॥

I have by my own wit thus expounded at length the system of *Alaṅkāras* relating to speech. The works of poets who realise the meanings of words and compose (works) according to these (rules) shine resplendent like a woman tastefully *decorated*.

CHAPTER IV

चतुर्थः परिच्छेदः ।

अपार्थं व्यर्थमेकार्थं ससंशयमपक्रमम् ।
शब्दहीनं यतिभ्रष्टं भिन्नवृत्तं विसंधि च ॥१॥

देशकालकलालोकन्यायागमविरोधि च ।
प्रतिज्ञाहेतुदृष्टान्तहीनं दुष्टं च नेष्यते ॥२॥

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The following which are faults are not desirable in poetry:—

1.	Apārtha	That which has no collective meaning	v.8. below.
2.	Vyartha	That which has a contradictory meaning	v.9. below.
3.	Ekārtha	Redundant	v.12. below.
4.	Sāsaṁśaya	The doubtful	v.17. to 19.
5.	Apakrama	Statement out of order	v.20. and 21.
6.	Śabdahīna	Ungrammatical	v.22. and 23
7.	Yatibhraṣṭa	Misplaced caesura	v. 24.
8.	Bhinnavṛtta	Unmetrical	v. 26. Below
9.	Visandhika	Devoid of conjunction of letters	v. 28.
10.	Deśavirodhin	Inappropriateness of place	v. 29. and 30.
11.	Kāla Do.	Do. of Time	v. 31. and 32.
12.	Kalā Do.	Opposed to the canons of Art	v. 33. below.
13	Loka Do.	Opposed to ordinary experience	v. 36. and 37.
14.	Nyāya Do.	Opposed to the Śāstras	v. 39. below.
15.	Āgama Do	Opposed to tradition	v. 48. below.

The omission of the thing to be proved प्रतिज्ञा of the cause हेतु of the example दृष्टान्त—these also are considered as defects and therefore are not accepted.

Note:—Premacandra Tarkavāgīśa in his commentary on Kāvyādarśa Pari 3 v. 127 says भामहप्रभृतयस्तु तस्य दोषतां नेच्छन्ति यथा प्रतिज्ञाहेतु etc. This view does not appear to be correct, for Bhāmaha devotes chapter v. especially to the description of defects of this nature.

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अपार्थमित्यपेतार्थं स चार्थः पदवाक्ययोः ।
अर्थवान्वर्णसंघातः सुप्तिङन्तं पदं पुनः ॥३॥

That defect is *Apārtha* where there is no meaning. Meaning is of words and sentences. A word is a collection of letters having a meaning *or* ending in a nominal or verbal termination.

पदानामेव संघातः सापेक्षाणां परस्परम् ।
निराकाङ्क्षं च तद्वाक्यमेकवस्तुनिबन्धनम् ॥४॥

A collection of words constitutes a sentence if the words are dependent on each other, if they do not require something else to complete their meaning and if they relate to a single idea.

क्रमवृत्तिषु वर्णेषु संघातादि न युज्यते ।
बुद्धौ तु संभवत्येतदन्यत्वेऽपि प्रतिक्षणम् ॥५॥

In letters that are uttered one after the other there could be no idea of collection (of letters). But though there is a different letter at each second, still in the mind there is the idea of a collection produced.

धीरन्त्यशब्दविषया वृत्तवर्णाहितस्मृतिः ।
वाक्यमित्याहुरपरे न शब्दाः क्षणनश्वराः ॥६॥

Some say that a sentence consists of the impression in the mind of the last sound taken along with the memory of previously heard sounds. Others however are of opinion that sounds (letters) do not exist for one moment only.

The first view is based on the hypothesis of a pronounced letter being transient (i. e. as having ceased to exist when the succeeding letter is uttered).

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अत्रापि बहु वक्तव्यं जायते तत्तु नोदितम् ।
गुरुभिः किं विवादेन यथाप्रकृतमुच्यते ॥७॥

A great deal can be said about this matter; but is not said. Of what use is discussion with preceptors (i. e. those that deserve respect) ? We shall return to the context.

समुदायार्थशून्यं यत्तदपार्थकमिष्यते ।
दाडिमानि दशापूपाः षडित्यादि यथोदितम् ॥८॥

That (combination of words) which as a whole has no meaning is called *Apārtha*. As if one should say "ten pomegranates" "six cakes".

विरुद्धार्थं मतं व्यर्थं विरुद्धं तूपदिश्यते ।
पूर्वापरार्थव्याघाताद्विपर्ययकरं यथा ॥९॥

The *Doṣa* known as *Vyartha* is one with conflicting meanings. What conflict is shall be explained. It is where the first meaning being opposed to the second a contradictory effect is produced.

सखि मानं प्रिये धेहि लघुतामस्य मा गमः ।
भर्तुश्छन्दानुवर्तिन्यः प्रेम घ्नन्ति न हि स्त्रियः ॥१०॥

Oh friend ! Do exhibit anger towards your lover. Do not become soft to him. Women who follow the wishes to their husbands do not forfeit their love.

उपासितगुरुत्वात्त्वं विजितेन्द्रियशत्रुषु ।
श्रेयःसु विनयाधानमधुनातिष्ठ केवलम् ॥११॥

Read श्रेयःसु instead of श्रेयसे where श्रेयस्सु is the Loc. plural of श्रेयान् and means, "Those that are superior." Prose order:— त्वं विजितेन्द्रिय शत्रुषु श्रेयस्सु उपासितगुरुत्वात् केवलं विनयाधानम् आतिष्ठ.

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It is enough if you now merely impose modesty on (those) superiors, who have conquered the enemies, viz., the senses by their worship of (devotion to) their preceptors.

Here because the superiors have subjugated their senses the inculcation of modesty to them is useless (व्यर्थम्).

यदभिन्नार्थमन्योन्यं तदेकार्थं प्रचक्षते ।
पुनरुक्तमिदं प्राहुरन्ये शब्दार्थभेदतः ॥१२॥

Where two statements convey the same meaning it is a case of *Ekārtha*. Some call this 'Repetition' and repetition may be of words and meanings.

Cf. Daṇḍin's definition :—'अविशेषेण पूर्वोक्तं यदि भूयोऽपि कीर्त्यते अर्थतः शब्दतो वापि तदेकार्थं मतं यथाः ॥' Pari. verse 135.

न शब्दपुनरुक्ते तु स्थौल्यादत्रोपवर्ण्यते ।
कथमक्षिप्तचित्तः सन्नुक्तमेवाभिधास्यते ॥१३॥

The repetition of words is not set out because of its being very obvious. How could one repeat what he has said once if he should be of sound mind ?

भयशोकाभ्यसूयासु हर्षविस्मययोरपि ।
यथाऽऽह गच्छ गच्छेति पुनरुक्तं न तद्विदुः ॥१४॥

It is not the *doṣa* "Redundant" when the same word is repeated from the influence of Fear, Sorrow, Jealousy, etc., as (if one should say) "Go away" "Go away".

अत्रार्थपुनरुक्तं यत्तदेवैकार्थमिष्यते ।
उक्तस्य पुनराख्याने कार्यासंभवतो यथा ॥१५॥

The doṣa *Ekārtha* is the repetition of the same

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meaning. No purpose is served by stating the same thing over again. Thus

तामुत्कमनसं नूनं करोति ध्वनिरम्भसाम् ।
सौधेषु घनमुक्तानां प्रणालीमुखपातिनाम् ॥१६॥

The noise made by the rain falling from the clouds on the upper storeys of houses and discharged through the mouths of the spouts, makes her full of longing.

This example is not very clear. The meaning contained in उत्कमनसम् is not clearly repeated. Daṇḍin's example 'उत्कामुन्मनयन्त्येते बालाम्' is clearer. If we have उत्कामुन्मनसं नूनं etc., it will be much more clear. Perhaps the repetition is in उत्क and मनसं for उत्कत्वम् is a mental quality and the word उत्कान् will mean "One of longing mind" and so the use of the word मनस् is unnecessary.

श्रुतेः सामान्यधर्माणां विशेषस्यानुदाहृतेः ।
अप्रतिष्ठं यदत्रै तज्ज्ञानं तत्संशयं विदुः ॥१७॥

That state of mind is called "Doubt" in which after hearing certain common attributes (of two objects) but with no differentiating quality set out, the mind feels unable to fix itself on any one of the two as the object that is meant.

O. L. reads अप्रतिष्ठं यदत्रेति which means "that idea is doubt which is not of the form 'It is only this'."

ससंशयमिति प्राहुस्ततस्तज्जननं वचः ।
इष्टं निश्चितये वाक्यं न वेलायेति तद्यथा ॥१८॥

That speech is liable to the defect called "Doubt" where the words employed produce the above described state

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of mind provided that the object of the speaker is to produce a meaning which is certain, not to create a doubt. It is as follows.

I have translated the second half as above according to the view of Daṇḍin on this point. See *Kāvyādarśa* par. 3 v. 139. 'निर्णयार्थं प्रयुक्तानि संशयं जनयन्ति चेत्। वचांसि दोष एवासौ ससंशय इति स्मृतः ॥''

व्यालवन्तो दुरारोहा रत्नवन्तः फलान्विताः ।
विषमा भूभृतस्तेभ्यो भयमाशु प्रमादिनाम् ॥१९॥

Kings (Mountains) possess bad companions (snakes), are difficult of access (are difficult to climb), possess gems, are crooked (impenetrable). From them there arises fear to the careless.

Hemacandra in *Kāvyānuśāsana* N. S. Ed., p. 279 quotes and explains this verse. He says दुरारोहाः when applied to a king means चिरकाल-प्रत्यासत्तिलाभाश्च. This he quotes as a case of *Sasandeha* because the hearer is in doubt as to whether the verse refers to a king or to a mountain.

यथोपदेशं क्रमशो निर्देशोऽत्र क्रमो मतः ।
तदपेतं विपर्यासादित्याख्यातमपक्रमम् ॥२०॥

Krama (Orderly Statement) is that where the things attributed (*Nirdeśa*) follow the order of the first statement *Upadeśa*). That (statement) which is devoid of the above because of transposition is *Apakrama* (Statement out of Order).

विदधानौ किरीटेन्दू श्यामाभ्रहिमसच्छवी ।
रथाङ्गशूले बिभ्राणौ पातां वः शंभुशार्ङ्गिणौ ॥२१॥

May *Śiva* and *Viṣṇu* protect you—They who wear (respectively) a helmet and the moon, who are (respectively)

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of the colour of the dark cloud and snow and carry the disk and the trident.

सूत्रकृत्पद्‌कारेष्टप्रयोगाद्योऽन्यथा भवेत् ।
तमाप्तश्रावकासिद्धेः शब्दहीनं विदुर्यथा ॥२२॥

That Doṣa is called "Ungrammatical" in which words are used against the injuction of *Sūtrakāra* (Paṇini) and Padakāra (author of Padapāṭha). This is so because such use is not found (असिद्धेः) amongst the disciples of eminent teachers.

स्फुरत्तडिद्वलयिनो विततास्भोगरीयसः ।
तेजस्तिरयतः सौरं घनान्पश्य दिवोऽभितः ॥२३॥

Look at the clouds all round the sky which are encircled with flashing lightnings—which are big with the water that distend them and which obstruct the effulgence of the sun.

The word तिरयतः is ungrammatical because तिरस् is an indeclinable ending in स् (?)

यतिश्छन्दोधिरूढानां शब्दानां या विचारणा ।
तदपेतं यतिभ्रष्टमिति निर्दिश्यते यथा ॥२४॥

That (composition) which is not in consonance with the enquiry regulating the use of words in metrical composition and regarding pauses (Caesurae) is called *Yatibhraṣṭa.*

विद्युत्वन्तस्तमालासितवपुष इमे
वारिवाहा ध्वनन्ति ॥२५॥

These clouds which flash lightnings and which are dark as the *Tamāla* trees are (making noise) thundering.

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Here the Caesura falls between the अ and सि of असित which, being in the middle of a word, is faulty.

गुरोर्लघोश्च वर्णस्य योऽस्थाने रचनाविधिः ।
तन्न्यूनाधिकता वापि भिन्नवृत्तमिदं यथा ॥२६॥

The defect "Wrong metre" consists in either the distribution in improper places of long and short letters (of long and short prosodial lengths) or of their absence or of their abundance. Thus:—

भ्रमति भ्रमरमाला काननेषून्मदासौ
विरहितरमणीकोऽर्हस्यद्य गन्तुम् ॥२७॥

This garland of bees being intoxicated is roaming round the forest. You who are separated from your love should start now to go (to her).

This is addressed to a man who is separated from his love during winter. Here there is deficiency of two syllables. In the O. L. manuscript the reading is अर्हति त्वाद्य गन्तुम् which if a correct reading would render the fault one consisting of the omission of one syllable. Further the verse then would be addressed to a lady.

कान्ते इन्दुशिरोरत्ने आदधाने उदंशुनी ।
पातां वः शंभुशर्वाण्याविति प्राहुर्विसन्ध्यदः ॥२८॥

Let *Śiva* and *Pārvatī* protect you—They two who wear (आदधाने) the two beautiful (कान्ते) and the two resplendant (उदंशुनी) Moon and Fore-head Gem (respectively). This is described as '*Visandhi*'.

Here there is no *Sandhi* between the final letter of the first word viz., ए and the first letter of the second word इ; because the former being the ending of a word in the dual number cannot unite with the succeeding vowel 'प्लुतप्रगृह्या अचि

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नित्यम्' 6-1-125 Pāṇini. This kind of juxtaposition is repeated later on in the same verse. Although not ungrammatical such a collocation of words is rhetorically a defect.

या देशे द्रव्यसंभूतिरपि वा नोपदिश्यते ।
तत्तद्विरोधि विज्ञेयं स्वभावात्तद्यथोच्यते ॥२९॥

Whichever object is described as being produced in certain countries or as not being so produced, to describe the contrary as regards them is called as above (*Deśavirodhi*).

मलये कन्दरोपान्तरूढकालागरुद्रुमे ।
सुगन्धिकुसुमानम्रा राजन्ते देवदारवः ॥३०॥

In the *Malaya* mountains by the side of whose caves the black *agaru* tree grows, the Deodars (trees) bend under the load of their fragrant blossoms.

Here the *Malaya* mountains are in the south within the tropics. Both *Agaru* and Deodar are Himalayan—extra-tropical. All the trees will not grow in the same place as described.

षण्णामृतूनां भेदेन कालः षोढेव भिद्यते ।
तद्विरोधकृदित्याहुर्विपर्यासादिदं यथा ॥३१॥

Time is divided into six divisions by the six seasons. Transposition of the seasons is known as the defect 'Kalavirodhi'.

Transposition means the description of the peculiarities of one season as occurring in another.

उदूढशिशिरासारान्प्रावृषेण्यान्नभस्वतः ।
फुल्लाः सुरभयन्तीमे चूताः काननशोभिनः ॥३२॥

The mango trees being in full bloom brighten the forest and render fragrant the winter winds which carry cold spray.

The mangoes do not bloom in the rainy season.

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कला संकलना प्रज्ञा शिल्पान्यस्याश्च गोचरः।
विपर्यस्तं तथैवाहुस्तद्विरोधकरं यथा ।।३३।।

The word Kalā includes both technical knowledge and technical skill (i.e,) proficiency in arts. A statement in violation of the rules governing them, is called "Kalā-Virodhi" thus:—

Intro. to v. 34. The following is more or less in the nature of a guess. The ordinary scale is called *Ṣaḍjagrāma* because the fundamental note in it is Śaḍja (स). The interval between the notes in this scale is fixed in a particular manner as shown in the following *Karikā*:-चतुश्चतुश्चतुश्चैव षड्जमध्यमपञ्चमाः। द्वे द्वे निषदगान्धारौ त्रिस्त्री ऋषभधैवतौ ॥ Its meaning is this:—Each of the notes Śaḍja, *Madhyama* and *Pañcama* is the fourth śruti from the next preceding one; Niṣada and Gandhāra are the second and Ṛṣabha and Dhaivata are the third from their predecessors. Some *Rāgas* employ scales in which the interval between the notes is different. Such varied notes get special names. Thus Niṣada is kaiśika or kākali Niṣada and Gandhāra is Sādhāraṇa or antaragandhāra. The change in the above consists in shifting the position of the respective śrutis one śruti higher. Thus if we shift Śuddhagandhāra one śruti higher it is known as Sādhāraṇa-gandhāra and shifting one sruti still further it is called Antaragandhāra This process is called Sādharanīkaraṇa. There is another scale called Madhyama grāma. In this Pa is related to its predecessor by an interval of three śrutis—i. e., pa is brought one śruti down—not taken one śruti up. In this group if Ma is regarded as the fundamental note the pa corresponds to the Ṛṣabha. This is described in the text as मध्यमोत्पीडितर्षभः. Thus it is clear that, as, in this scale, Pa is shifted one śruti lower it is not a case of Sādhāraṇīkaraṇa; but still there are people who mistake it to be such. Their view is therefore कलाविरोधि.

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ऋषभात्पञ्चमस्तस्मात्सषड्जं धैवतं स्मृतम् ।
अयं हि मध्यमग्रामो मध्यमोत्पीडितर्षभः ॥३४॥
इति साधारितं मोहादन्यथैवावगच्छति ।

The 5th case for the 1st two words given in the printed text has to be emended into the 1st case. The prose order then will be as follows:—पञ्चमः ऋषभः (भवति तस्मात् (=पञ्चमात्) धैवतं सषड्जं स्मृतम् अयं हि etc.

The pañcama becomes Rṣabha (i.e., s separated by three notes from its predecessor) thereby making the Dhaivata similar to the Sadja सषड्जम्=षड्जसदृशम्). This is madhyama grāma in which "pa" corresponds to Ṛṣabha in relation to "ma." This is sometimes mistaken as a case of Sādhāritam.

अन्यास्वपि कलास्वेवमभिधेया विरोधिता ॥३५॥

In the case of other arts also, contradictions, should be similarly understood.

स्थास्नुजङ्गमभेदेन लोकं तत्त्वविदो विदुः ।
स च तद्व्यवहारोऽत्र तद्विरोधकरं यथा ॥३६॥

Those that are conversant with truth, divide the world into "Immovables" and "Movables". Here also, (i. e, in poetry) the world is of that nature. Divergence from it is as follows:—

तेषां कटतटभ्रष्टैर्गजानां मदबिन्दुभिः ।
प्रावर्तत नदी घोरा हस्त्यश्वरथवाहिनी ॥३७॥

Out of the ichor flowing from the cheeks of those elephants, there arose a frightful river whose torrent carried away elephants, horses, and chariots,

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धावतां सैन्यवाहानां फेनवारि मुखच्युतम् ।
चकार जानुदघ्नापान्प्रतिदिङ्मुखमध्वनः ॥३८॥

The froth issuing from the mouths of the galloping chargers made the path-ways in all directions knee-deep with water.

न्यायः शास्त्रं त्रिवर्गोक्तिर्दण्डनीतिं च तां विदुः ।
अतो न्यायविरोधीष्टमपेतं यत्तया यथा ॥३९॥

Nyāya consists of the śāstras, of those that treat of the three paths. (Dharma, Artha, Kāma) and also of king-craft. That which does not conform to the above is called '*Nyāya-virodhi*'. Thus:—

विजिगीषुमुपन्यस्य वत्सेशं वृद्धदर्शनम् । सू॰ आइ॰ डी॰
तस्यैव कृतिनः पश्चादभ्यधाच्चारशून्यताम् ॥४०॥

Having described King *Vatsa* as desirous of conquest, and, as long-sighted as the aged, to describe such a wise one as being devoid of spies is an example of this defect.

अन्तर्योधशताकीर्णं सालङ्कायननेतृकम् ।
तथाविधं गजच्छद्म नाज्ञासीत्स स्वभूगतम् ॥४१॥

He (king *Vatsa*) did not realise the true nature of the false elephant which contained within itself a number of warriors and which had for its mahout, *Sālankāyana*, although it had come to his own grounds.

यदि वोपेक्षितं तस्य सचिवैः स्वार्थसिद्धये ।
अहो नु मन्दिमा तेषां भक्तिर्वा नास्ति भर्तरि ॥४२॥

If his ministers, to advance their own interests, had neglected the king's (interests), then, their unwisdom (dullness) is wonderful; or perhaps they had no love for their king.

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शरा दृढधनुर्मुक्ता मन्युमद्भिररातिभिः ।
मर्माणि परिहृत्यास्य पतिष्यन्तीति कानुमा ।।४३।।

That the arrows discharged from a strong bow by enemies actuated by hatred will fall wide of the mark, *viz*, the vital parts, is very poor inference (this is ex. of *Loka-Vīrodhi*).

हतोऽनेन मम भ्राता मम पुत्रः पिता मम।
मातुलो भागिनेयश्च रुषा संरब्धचेतसः ।।४४।।

By this man has been killed, the brother, son, father maternal uncle and nephew of me whose mind was overcome with rage.

This suggests an improbability. If so many had been attacked, it is more likely that the assailant was killed—especially as the speaker (who must be deemed to have been present) was overcome with rage.

अस्यन्तो विविधान्याजावायुधान्यपराधिनम् ।
एकाकिनमरण्यान्यां न हन्युर्बहवः कथम् ।।४५।।

How should so many people discharging in combat many a weapon at a single individual in the forest fail to destroy him.

Both verses should be taken together. The improbability lies in the fact that a number of people were killed by a single individual in open combat although the latter were numerically strong, were enraged and must have retaliated.

नमोऽस्तु तेभ्यो विद्वद्भ्यो येऽभिप्रायं कवेरिमम् ।
शास्त्रलोकावपास्यैवं नयन्ति नयवेदिनः ।।४६।।

All hail to those learned men well versed in the

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śāstras (*Nayavedinaḥ*) who explain the poet's meaning as above, utterly ignoring science and human experience.

सचेतसो वनेभस्य चर्मणा निर्मितस्य च।
विशेषं वेद बालोऽपि कष्टं किंनु कथं नु तत् ॥४७॥

Even a child is able to distinguish between a living forest elephant and a stuffed one. Is it difficult ? How then does it happen (*i. e.*, such mistakes as those described above).

These verses relate to the following incident in the story of king Vatsa. The king of Ujjain had a daughter. He thought that no bride-groom would suit her except Vatsa. But Vatsa was his mortal enemy and could not be approached. So, he set out to find out a way of getting Vatsa into his power. Now Vatsa was very fond of hunting. One peculiar hunt in which he specially delighted was to entrap elephants by melody. A lute had been given to him by Vāsuki. Its music had power to subdue elephants. The king of Ujjain knowing this, had a dummy elephant prepared in which he concealed a number of warriors under the command of his General Sālaṅkāyana. By this device he decoyed Vatsa when unattended, deep into the forest and when he was far away from his friends, the men inside came out and tried to capture him. But Vatsa was able to kill many of them, and keep them at bay. So unable to attack him in front, they assailed him from behind, captured him, and beat him. Vatsa then fell down in a swoon and was taken prisoner. This story is found in Kathā Sarit Sāgara II Lambaka IV Taraṅga. N. S Edn, page 40) and in Brihat Kathā Mañjarī of Kṣemendra (page 45 N. S Edn.,) This is also the basis of Bhāsa's Pratijñā Nāṭaka edited by Ganapati Sastri in the Trivandrum Sanskrit series. In this drama Haṁsa an attendant of King Vatsa narrates Vatsa's capture and in so doing, adds this detail. When

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Vatsa woke up from his swoon his assailants ran away saying "This is the person who killed my brother, my son, etc. (See page 13 of the Drama Tr. Sans series No. II. From this Mr. Sastri concluded that Bhāmaha's reference is to this drama of Bhasa. P. V. KANE examines this question, notices many differences between these and Bhāmaha's version and comes to the conclusion that the reference here must be to some other version for there must have been numerous adaptations by various writers of this story (see P. V. KANE Intro to S. D. page 38-39.)

आगमो धर्मशास्त्राणि लोकसीमा च तत्कृता ।
तद्विरोधि तदाचारव्यतिक्रमणतो यथा ॥४८॥

Āgama is constituted by the *Dharma Śāstras* and the limitation (for conduct) prescribed therein. *Āgama Virodhi* is being opposed to them, *i.e.*, being transgressions of them.

भूभृतां पीतसोमानां न्याय्ये वर्त्मनि तिष्ठताम् ।
अलंकरिष्णुना वंशं गुरौ सति जिगीषुणा ॥४९॥
अभार्योढेन संस्कारमन्तरेण द्विजन्मना ।
नरवाहनदत्तेन वेश्यावान्निशि पीडितः ॥५०॥

Veśyāvān (or a man who had in his keeping a *Veśyā* or common woman) was killed during night by *Naravāhana Datta*, a man who adorned a line of kings who had performed the *Soma* Sacrifice (drunk the *Soma*) and who followed the correct path. He was (himself) impelled with a desire for conquest while his father was alive, was not married and was a twice-born without the (necessary) ceremonies.

I am unable to trace the allusion in the above.

न दूषणायालमुदाहृतो विधि-
र्न चाभिमानेन किमु प्रतीयते ।

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कृतात्मनां तत्त्वदृशां च मादृशो
जनोऽभिसन्धिं क इवावभोत्स्यते ॥५१॥

This work has not been composed for censuring others and nothing is set out (किमु प्रतीयते) out of vanity (अभिमानेन). How could one like myself even entertain in my mind (अवभोत्स्यते) the opinions of men of culture and knowledge.

CHAPTER V

पञ्चमः परिच्छेदः।

अथ प्रतिज्ञाहेत्वादिहीनं दुष्टं च वर्ण्यते।
समासेन यथान्यायं तन्मात्रार्थप्रतीतये ॥१॥

Hereafter are described the faults, consisting of the absence of *Pratijñā* (conclusion) of *Hetu* (middle term) etc. The description will be short and will conform to *Nyāya* (Logic) the object being to give simply an idea of these.

प्रायेण दुर्बोधतया शास्त्राद्बिभ्यत्यमेधसः।
तदुपच्छन्दनायैष हेतुन्यायलवोच्चयः ॥२॥

Very largely the unintelligent are afraid of *Śāstras* because of their difficulty. In order to persuade them to learn, this small collection of the logic of the middle term (is composed).

स्वादुकाव्यरसोन्मिश्रं शास्त्रमप्युपयुञ्जते।
प्रथमालीढमधवः पिबन्ति कटु भेषजम् ॥३॥

Even *śāstras* when mixed with agreeable poetry, are employed. Those who have first tasted honey are able to swallow (even) distasteful medicine.

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न स शब्दो न तद्वाच्यं न स न्यायो न सा कला ।
जायते यन्न काव्याङ्गमहो भारो महान्कवेः ॥४॥

Grammar is no grammar, meaning no meaning, logic no logic, art no art, if these do not subserve poetry—Oh the responsibility of the poet !

सत्त्वादयः प्रमाणाभ्यां प्रत्यक्षमनुमा च ते ।
असाधारणसामान्यविषयत्वं तयोः किल ॥५॥

By *Pramāṇas* arise the ideas of Existence etc., and they (*Pramāṇas*) are of two kinds—*Pratyakṣa* (direct perception) and *Anumā* (inference). They embrace the (apprehension of) individuality and general characteristics.

There are two methods of conceiving objects, viz., the conditioned (*Savikalpaka*) and the unconditioned (*Nirvikalpaka*). The first i. e., the conditioned is a case where the object is viewed as possessing (say) a class attribute. Thus in the conception of a pot there is the particular object (i. e., the individual pot) and also the generic attribute of all pots. This is the *Sāmānya Viṣayatva* of the text. It is not however to be understood that the conditioning factor should always be a class attribute although it is generally so. To take an example, *Sri Kṛṣṇa* may be viewed in any of the following aspects.

1. As the possessor of a flute (वीणावान)
2. As a *Gopa*.
3. As the dark one (श्यामोऽयम्)
4. As a singer (गायति)
5. and as *Govinda*.

Now the conditioning or defining attribute in each of the above is as follows:—in No. 1 a substance (द्रव्य) the flute. In No. 2 a class attribute जाति·

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In No. 3 a quality (blackness). In 4. an action (singing) and in 5 a name. The first four are designated as *Sāmānya* in the above verse. No. 5 "name" constitutes a category of its own. Its exclusion from the group of *Sāmānyas* is indicated by the use of the expression नामजात्यादियोजनाम् in the next verse. The other kind of conception (*Nisprakara*) is where an object is conceived merely as such i, e., as not involving any limitation or attribute. The said two methods of conception are produced by inference, also. In other words Direct Perception and Inference may give rise to either of the two kinds of *jñāna* When on seeing the constellation *Krittikā* rise in the horizon one infers that *Rohiṇī* is below the horizon, it is a case of an individual object leading to an inference. In the stock example "there is fire because of smoke", the class attribute धूमवत्त्वम् is involved. The former is known as दृष्टविषयम् and सामान्यतो दृष्टम्. The above is taken from *Māna-Meyodaya* of Nārāyaṇa Bhaṭṭa No, 19. Tr. Sans, series, pages 8, 9 and 26.

प्रत्यक्षं कल्पनापोढं सतोऽर्थादिति केचन ।
कल्पनां नामजात्यादियोजनां प्रतिजानते ॥६॥

Some people say that Direct perception (*Pratyakṣa*) is devoid of "*Kalpanā*" because it involves an actual existence and "*kalpanā*" means the imputing of a name or class attribute etc.

In the *Saḍdarśana Samuccaya* page 9. (Chowkhamba Sanskrit Series), the following verse is given as constituting the opinion of Buddhists:—प्रत्यक्षं कल्पनापोढमभ्रान्तं तत्र बुध्यताम् and *Kalpanā* is explained शब्दसंसर्गवती प्रतीतिः (a conception to which a name could be given). Śaṅkara's *Sarvadarśana Saṅgraha* Madras Govt. Press Edn., page 15 has the following verse in expounding the *Vaibhāṣika* doctrine. बौद्धशास्त्रप्रमेयं तु प्रमाणं द्विविधं मतम्। कल्पनापोढमभ्रान्तं प्रत्यक्षं कल्पना पुनः ॥ नामजातिगुणद्रव्यक्रियारूपेण पञ्चधा. Thus in the definition of *Pratyakṣa* of the Bauddhas the epithet given is "*Abhrāntam.*" This means "devoid of

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illusion". What is divoid of illusion is what is real, i. e., Sadartha. So I have corrected the printed text from ततोऽर्थात् into सतोऽर्थात्. This emendation appears justifiable also from the use of the word सदर्थालम्बनम् in the verse following.

समारोपः किलैतावान्सदर्थालम्बनं च तत् ।
जात्याद्यपोहे वृत्तिः क्व क्व विशेषः कुतश्च सः ॥७॥

"Imputing" (*Samāropa* called *Yojana* in the last śloka) is of this nature (or avails thus far). Direct perception has for its subject the Reality. So if direct perception excluded *Jāti* (class attributes) etc., where is existence ? where is individuailty ? and wherefrom is the object itself ?

The particle च means एव. The meaning of the above is this. According to the Buddhist that which is imputed समारोपित is unreal (भ्रान्तम्). Bhāmaha first points out that what is called "imputing" is of the nature of attributing a name or quality. If such "imputing" is unreal then there could be no real direct perception at all, for in the absence of attributes no object could be conceived even as existing. Therefore direct perception will be without a subject. This is a capital objection to the view of the Buddhist. This is referred in page 10 of *Ṣaḍdarśana Samuccaya* mentionad in the previous note. The answer of the Buddhist to this as stated therein is as follows:—निरालम्बन एवायं but अनादिवितथवासनाप्रवर्तितो व्यवहाराभासः which means:—it is true that this direct perception involves nothing as substratum; but it is the effect of a useless but immemorial habit.

तदपोहेषु न तथा सिद्धा सा बुद्धिगोचरा ।
अवस्तुकं चेद्वितथं प्रत्यक्षं तत्त्ववृत्ति हि ॥८॥

In their absence the object (सा i. e., the व्यक्ति) will not be the subject of a valid perception. If without an

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object, then, it (direct perception) will be futile, but, (as a matter of fact) direct perception involves a verity.

The purport is this. The essential of a 'valid Pratyakṣa (i. e., not an illusion) is this.—That it serves an end, for example if you see something before you and conceive it to be a "pot" the validity or the reality of the perception is tested by at once trying to make use of it in some way, as for example, trying to carry water in it. If it serves the purpose it is called अर्थक्रियाकारि and is accepted by all schools (including Buddhist) as a valid object. This is referred to in the text by the words प्रत्यक्षं तत्त्ववृत्ति हि. If however you the Buddhist should regard the name and attributes, as the result of *Bhrānti* (illusion) then, in a valid perception the mind will not grasp the object as possessing them. In other words the "pot" cannot be apprehended as a "pot" but merely as an object. Then no person will start any action, and so it follows that all perceptions will be barren of action i. e. futile; but actual experience shows that *Pratyakṣa* is based on truth, for, it leads to action i. e., fruitful action.

Intro. to verse 9. The above argument viz., that there could be no valid direct perception if devoid of objects leads to a school of Buddhists who maintain the view contained in the first half of the next verse. The second half is the author's objection to it.

ग्राह्यग्राहकभेदेन विज्ञानांशो मतो यदि ।
विज्ञानमात्रसादृश्याद्विशेषोऽस्य विकल्पना ॥ ९ ॥

If you say that perception (विज्ञान) is composed of two parts namely the subject (*grāhya*) and perception (*grāhaka*) then, as those two, according to you, resemble only in being mere perceptions the difference that you impute to them is unreal.

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अर्थादेवेति रूपादेस्तत एवेति न्यायतः ।
अन्यथा घटविज्ञानमन्येन व्यपदिश्यते ॥ १० ॥

By the principle that conceptions (for example conceptions of attributes etc.) spring from what is the object अर्थादेव it follows that *Rūpa* (colour etc.,) can be produced only from the object (of cognition). Otherwise the idea of a pot may be supplanted with the attributes of something else.

The second half means that if in घटज्ञान what determines its individuality is not what exists in the pot., then, the conception of a pot may have to be determined by the attribute of, say, a cloth. In other words on seeing an object, which really is a pot if *its* attributes do not enter into its conception (as the Buddhist says) then there is nothing to present the object from appearing as something else.

त्रिरूपाल्लिङ्गतो ज्ञानमनुमानं च केचन ।
तद्विदो नान्तरीयार्थदर्शनं चापरं विदुः ॥ ११ ॥

There are three kinds of *Liṅgas* (middle terms). Knowledge resulting from them is *Anumāna* (inference). Some are of opinion it is also Anumāna where those people that are experienced in it(तद्विदः) perceive a thing as invariably associated with another.

The *liṅgas* are केवलान्वयि, केवलव्यतिरेकि and अन्वयव्यतिरेकि.

विविधास्पदधर्मेण धर्मी कृतविशेषणः ।
पक्षस्तस्य च निर्देशः प्रतिज्ञेत्यभिधीयते ॥ १२ ॥

Read विवादास्पदधर्मेण prose order:—विवादास्पदधर्मेण कृतविशेषणः धर्मी पक्षः

Pakṣa is that which is stated as the locus of the disputed *Dharma.* When that and the subject are exhibited as related is Pratijñā.

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Ex. of *Pakṣa* पर्वतो वह्निमान् वा न वा. Ex. of *Pratijñā* पर्वतो वह्निमान्.

तदर्थहेतुसिद्धान्तसर्वागमविरोधिनी ।
प्रसिद्धधर्मा प्रत्यक्षबाधिनी चेति दुष्यति ॥ १३ ॥

The *Doṣas* of *Pratijñā* are of the following kinds (1) *Tadartha virodhinī*. (2) *Hetu virodhinī*. (3) *Siddānta vi*. (4) *Sarvāgama vi*. (5) *Prasiddha-dharma vī*. (6) *Pratyakṣa bādhinī*.

तथैव हि तदर्थस्य विरोधकरणं यथा ।
यतिर्मम पिता बाल्यात्सूनुर्यस्याहमौरसः ॥ १४ ॥

That *doṣa* is called *Tadartha virodhinī* in which the meaning of the *Pratijñā* stultifies itself, e.g.—I am the son born out of the loins of a *Sannyāsin* who was such from his boyhood.

अस्त्यात्मा प्रकृतिर्वेति ज्ञेया हेत्वपवादिनी ।
धर्मिणोऽस्याप्रसिद्धत्वात्तद्धर्मोऽपि न सेत्स्यति ॥ १५ ॥

The *Doṣa Hetvapavādinī* is of some such form as this "*Ātmā* exists or *Prakṛti* exists". As the *Dharmins* i. e., *Ātmā* and *Prakṛti* of this (inference) are unknown any quality inherent in them cannot be known, lit. is not available.

The form of the Syllogism will be like this "*Ātmā* (or *Prakṛti*) exists because it is (say) eternal; now, unless the attribute "Being eternal" is found in *Ātmā* or *Prakṛti* no inference is possible. Now, ex-hypothesi *Ātmā* is unknown. Therefore no attribute of it can be known. This is illustrated in the next verse by taking "sound" as an instance.

शाश्वतोऽशाश्वतो वेति प्रसिद्धे धर्मिणि ध्वनौ ।
जायते भेदविषयो विवादो वादिनोर्मिथः ॥ १६ ॥

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It is only where the subject of inference viz, Sound, is well known that disputes as to whether it is eternal or transient can arise.

Logicians say that "sound" is transient being produced and destroyed. *Mīmāṁsakas* say it is eternal. Bhāmaha's opinion seems to be, that no dispute of this nature is justifiable because neither party knows the real nature of "sound".

स्वसिद्धान्तविरोधित्वाद्विज्ञेया तद्विरोधिनी ।
कणभक्षो यथा शब्दमाचक्षीताविनश्वरम् ॥ १७ ॥

That is called *Siddānta-virodhinī* which conflicts with the tenet of one's own school; as if a follower of Kaṇāda should say "sound is indestructible."

सर्वशास्त्रविरुद्धत्वात्सर्वागमविरोधिनी ।
यथा शुचिस्तनुस्त्रीणि प्रमाणानि न सन्ति वा ॥ १८ ॥

The printed text has च सन्ति वा.

That *doṣa* is *Sarvāgama-virodhinī* which conflicts with the conclusions of all sciences. Thus:—(1) Body is pure or (2) There are only three *Pramāṇas* or *Pramāṇas* do not at all exist.

That the body is impure is accepted by all śāstras The second example is also in conflict with all schools. For:—*Nāstikas* accept only one *Pramāṇa*, *Vaiśeṣikas* and *Bauddhas* two, *Naiyāyikas* four, *Mimāṁsakas* and *Vedāntins* six and *Paurāṇikas* eight. The statement that no *Pramāṇas* exist conflicts in a greater degree with all schools.

आकुमारमसन्दिग्धधर्माहितविशेषणा ।
प्रसिद्धधर्मेति मता श्रोत्रग्राह्यो ध्वनिर्यथा ॥ १९ ॥

Prasiddha-Dharmā is that which has been recognised by

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all from childhood, without any doubt, as possessing certain attributes e. g. "sound is capable of being apprehended by the ear."

प्रत्यक्षबाधिनी तेन प्रमाणेनैव बाध्यते ।
यथा शीतोऽनलो नास्ति रूपमुष्णः क्षपाकरः ॥ २० ॥

That is *Pratyakṣa-bādhinī* in which the suggested inference is stultified by itself (i, e., by *Pratyakṣa*) e.g. Fire is cold; (fire) has no colour; or the moon is hot. तेन प्रमाणेन = प्रत्यक्ष-प्रमाणेन.

It is a canon of Logicians that if the thing postulated is already known to exist in the *Pakṣa*, there is no room for inference.

Intro. to 21, Up till now the defects of *Pratijñā* were illustrated. Hereafter those of the *Hetu* are taken up.

सन्द्वयोः सदृशे सिद्धो व्यावृत्तस्तद्विपक्षतः ।
हेतुस्त्रिलक्षणो ज्ञेयो हेत्वाभासो विपर्ययात् ॥ २१ ॥

(1) The hetu (middle term) must be understood as possessing the following three attributes. It must exist (in the Pakṣa) as per both disputants. (2) It must exist in the illustrative example, (3) It must exist not in the contradictory example. Conflict with any of the above conditions gives rise to *Hetvābhāsa*.

Condition No. 1 is explained in verse 22 below as *Hetu* which according to both the disputants exists in the *Pakṣa* in question. No. 2 is explained in verse 24. In the stock example 'there is fire because there is smoke' the illustrative example is the 'hearth'; because it contains the *Sādhya* indisputably. The contradictory example is the lake explained in verse 25 below. The difference between *Parapakṣa* and *Vipakṣa* should be

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noted. The former means the view of the opponent. The latter is however an object in which the *Hetu* does not exist at all.

सन्द्वयोरिति यः सिद्धः स्वपक्षपरपक्षयोः ।
अभिन्नलक्षणः पक्षः फलभेदादयं द्विधा ॥ २२ ॥

That is called "existing as per both" which is found in the *Pakṣa* as per the views of both the disputants. *Pakṣa* though the same according to both differs however with reference to the result.

(फलाभेदादयं द्विधा = साध्यभेदात्) i.e., although both the disputants admit the middle term in the *Pakṣa* they arrive at different results; one saying that the *Sādhya* exists in the *Pakṣa* and the other that it does not. The difference results in this fashion. One says that as per *Hetu* the conclusion reached is (for example) that fire exists. The other says that the conclusion reached is that it does not.

Intro:—The following verse says that there should be no divergence as to the *Hetu* existing in the Pakṣa.

परपक्षानुपादानं तद्वृत्तेश्चानुदाहृतौ ।
कथमन्यतरासिद्धहेत्वाभासव्यवस्थितिः ॥ २३ ॥

If you do not accept the *Hetu* as subsisting in the *Pakṣa* of the other (i. e. opponent) it will amount to your not accepting his Pakṣa (as a *Pakṣa* at all) otherwise how could any question at all arise, as to whether a particular *Hetu* is a pseudo-hetu (*Hetvābhāsa*).

The परपक्षानुपादानम् consists in not admitting that the *Hetu* exists in the *Pakṣa* in question as well as in the *Para-pakṣa*. The च implies that it exists in the *sa-pakṣa*. Second half means how could there be (हेत्वाभासत्वम्) in what is (असिद्ध) as per either. That is—how could any discussion arise as

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to whether the *Hetu* is an invalid one (or otherwise) unless both agree that it exists in the *Pakṣa* of both.

Intro. The next *Śloka* explains (सदृशे सिद्धः) in verse 12 ante.

साध्यधर्मानुगमतः सदृशस्तत्र यश्च सन् ।
अन्योऽप्यसावेक इव सामान्यादुपचर्यते ।। २४ ।।

The illustrative example is so called because it has the same *Sādhya Dharma* as the *Sādhya* in question. The *Sādhya-dharma* resides in that (i. e., *Sadṛśapakṣa*) and in this also i. e., the *Pakṣa* in question. These though individually different are analogically treated as identical because of the possession of a common attribute.

The similar *Pakṣa* (सदृशः पक्षः) is that in which the *Sādhya Dharma* in question exists. In the stock example, "the Smoke" is the *Dharma*. The hearth is the illustrative example सदृशः पक्षः=सपक्षः for in that the Smoke exists. The word च indicates that it must exist in the *Pakṣa* also. So the *Dharma* existing in the 'hearth' should exist in the 'mountain' also. Now this doubt arises:—the Smoke in the hearth is individually a different entity from the Smoke that exists in the latter. The reply (in the second half of the verse) is, that both the individuals are considered by analogy as identical because of the common attribute (धूमवत्त्वम्)

विपक्षस्तद्विसदृशो व्यावृत्तस्तत्र यो ह्यसन् ।
इति द्वयैकानुगतिर्व्यावृत्तिर्लक्ष्मसाधुता ।। २५ ।।

Vipakṣa is that which does not resemble it. (तत् i. e., *Pakṣa.*) That (*Hetu*) is clearly dissociated (व्यावृत्तः) which does not exist in it (i. e., in *Vipakṣa*. Thus there are two factors, (1) existence of both in one and (2) dissociation in the other. Both the factors constitute the correctness of the definition.

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विपक्षः is साध्यधर्माननुगतः i. e., say ह्रदः 'यः तत्र असन् सः व्यावृत्तो हि'. As the *dharma* viz. Smoke does not exist in it, it is called व्यावृत्तः ॥ इति = thus. द्वयस्य (वह्नि‌निधूमयोः) एकानुगतिः = Being found together in one place viz., महानसे) एकव्यावृत्तिः Not being found together in the same place as in the lake (is) लक्षमसाधुता = correctness of the definition.

साध्यसाधनधर्माभ्यां सिद्धो दृष्टान्त उच्यते ।
तद्विपर्ययतो वापि तदाभस्तदवृत्तितः ॥ २६ ॥

A *Dṛṣṭānta* is that in which both the *Sādhya* and *Sādhana* (*Hetu*) are found. Or it may also consist in the absence (*Viparyaya*) of both. The pseudo-example (तदाभः) consists in not having it (hetu) at all.

In the stock example the hearth constitutes the *Dṛṣṭānta* and both 'fire' and 'smoke' exist in it. The *Dṛṣṭānta* may also be an object in which the absence of fire may be followed by the absence of smoke. The pseudo-example may be of this form "where there is absence of smoke there is absence of fire."

साध्येन लिङ्गानुगतिस्तदभावे च नास्तिता ।
ख्याप्यते येन दृष्टान्तः स किलान्यैर्द्विधोच्यते ॥ २७ ॥

Some say that Dṛṣṭānta is two-fold: That by which the co-existence of "*Sādhya*" with "*Liṅga*" is proved and also that by which the absence of the *Liṅga* in the absence of the *Sādhya* is proved.

साध्येन लिङ्गानुगतिः येन ख्याप्यते स दृष्टान्तः (यथा महानसः) तदभावे च (=साध्याभावे च) लिङ्गस्य नास्तिता येन ख्याप्यते सोऽपि दृष्टान्तः ।

दूषणं न्यूनताद्युक्तिर्न्यूनं हेत्वादिनाथ च ।
तन्मूलत्वात्कथायाश्च न्यूनं नेष्टं प्रतिज्ञया ॥ २८ ॥

Deficiency (lit. objection) arises when the absence, etc.

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(of some essential factor) is pointed out. Deficiency may arise by the absence of 'hetu' etc., also. As a logical disputation (kathā) consists of these (viz., *Pratijñā*, *Hetu* and Dṛṣṭānta) the omission of any one of these results in "Deficiency".

I have corrected the दूषणन्यूनता of the printed text into दूषणं न्यूनता.

जातयो दूषणाभासास्ताः साधर्म्यसमादयः ।
तासां प्रपञ्चो बहुधा भूयस्त्वादिह नोदितः ।। २९ ।।

There are a group of apparent defects described as *Jatisama* etc. Their varieties are many and they are not described here because of their number.

Sūtra (1) of the V Adh. I Āhnika of *Gautamasūtra* sets out *Jātisama* etc. Their sub-divisions are explained at p. 229 of the *Gautama Nyāya* Sūtras, Cal. Edn.

अपरं वक्ष्यते न्यायलक्षणं काव्यसंश्रयम् ।
इदं तु शास्त्रगर्भेषु काव्येष्वभिहितं यथा ।। ३० ।।

The definition of logic (*Nyāya*) as understood in *Kāvya* is different and will be described later. It is set out in *Kāvyas* which are permeated by *Sāstras*. Thus:—

अथ नित्याविनाभावि दृष्टं जगति कारणम् ।
कारणं चेन्न तन्नित्यं नित्यं चेत्कारणं न तत् ।। ३१ ।।

Verse 31 is an illustration of an argument in *Kāvya* which differs from that of the *Śāstras*.

In the every day world the cause is known as both eternal and invariably associated (with the effect). However, if a thing is a Cause, it cannot be eternal and if eternal, cannot be a Cause.

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लक्ष्मप्रयोगदोषाणां भेदेनानेन वर्त्मना।
सन्धादिसाधनं सिद्धचै शास्त्रेषूदितमन्यथा ॥ ३२ ॥

The above exposition of *Pratijñā* (सन्धा) etc., involving many varieties having reference to Lakṣman (definition) *Prayoga* (employment) and Doṣa (defect) is based on the views of *Śāstras* which constitute one set of views.

The अनेक of the printed text has been altered into अनेन. The word अन्यथा means that this is one set of views. The other set of views entertained by those versed in *Kāvyas* is referred to in the next verse, by repeating the word *Anyathā* therein.

तज्ज्ञैः काव्यप्रयोगेषु तत्प्रादुष्कृतमन्यथा।
तत्र लोकाश्रयं काव्यमागमास्तत्त्वदर्शिनः ॥ ३३ ॥

Those that understand the nature of these things describe them differently in the composition of *Kāvyas*. Of the two, *Kāvya* refers to worldly things and *Sāstras* refer to truth.

असिसंकाशमाकाशं शब्दो दूरानुपात्ययम्।
तदेव वापीसिन्धूनामहो स्थेमा महार्चिषः ॥ ३४ ॥

The sky is of the colour of the sword (steel-blue). This sound comes from a distance. The same may be said of wells, or of oceans. Again "Oh ! the stability of the Great Lights (of the Universe)."

Here the colour of being steel-blue is attributed to the sky which is its essential cause (*samavāyi-kāraṇa*). Similarly the action (*kriyā*) of coming from a distance is attributed to sound. Again the colour (blue) may be attributed to water whether in the well or in big masses as the ocean. This kind of usage is permissible in *Kāvyas*. But this is all incorrect according to the *Śāstras*. For, the sky has no colour; the colour of water is white;

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being the quality of (*Ākāśa*) cannot have action (*Kriyā*) and the Great Lights viz., the Sun, the Moon, the Planets and the stars are not eternal, as they are destroyed at each *Pralaya*.

रूपादीनां यथा द्रव्यमाश्रयो नश्वरीति या।
इष्टकार्याभ्युपगमं प्रतिज्ञां प्रतिजानते ।। ३५ ।।

Statements like these "Substance is the support of colour". "Colour is transient." These i. e. statements involving what one desires to postulate are called *Pratijnā*.

The words "नश्वरीति या" require amendment.

धर्मार्थकामकोपानां संश्रयात्सा चतुर्विधा।
जरामेष बिभर्मीति प्रतिज्ञाय पितुर्यथा ।
तथैव पुरुणाभारि सा स्याद्धर्मनिबन्धनी ।। ३६ ।।

Pratijñā is of four kinds: Based upon connection with duty, worldly gain, love, or anger. *Pratijñā* involving *Dharma* is like this:—Puru having vowed that he would bear the old age of his father, did so.

The प्रतिज्ञा of logic postulates that something is in some other thing. It is a proper position consisting of an affirmation which connects two objects in the present time. The प्रतिज्ञा subdivided in this verse is a Promise or Undertaking and seems to be fundamentally different.

उपलप्स्ये स्वयं सीतामिति भर्तृनिदेशतः ।
हनूमता प्रतिज्ञाय सा ज्ञातेत्यर्थसंश्रया ।। ३७ ।।

The example of a *Pratijñā* that has reference to worldly advantage is furnished by the case of *Hanumat*, who discovered Sītā, after having vowed, under the orders of his master, that he will find her.

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आहरिष्याम्यमूमद्य महासेनात्मजामिति ।
कृत्वा प्रतिज्ञां वत्सेन हृतेति मदनाश्रया ।। ३८ ।।

King *Vatsa* vowed thus:—"I shall bring this (damsel) the daughter of *Mahāsena*" and he did so. This is a case of a *Pratijñā* that has its origin in love.

The allusion is to a well known episode in the story of King *Vatsa*. See *Kathāsaritsāgaraḥ* N. S. Ed Page 37.

भ्रातुर्भ्रातृव्यमुन्मथ्य पास्याम्यस्यासृगाहवे ।
प्रतिज्ञाय यथा भीमस्तच्चकारावशो रुषा ।। ३९ ।।

Bhīma vowed "I shall crush into pulp the enemy of my brother in battle and drink his blood;" and he did so when transported with rage.

कार्योऽन्यत्र प्रतिज्ञायाः प्रयोगो न कथञ्चन ।
परित्यागश्च कर्तव्यो नासां चतसृणामपि ४० ।।

Except in these four cases a vow should not be made. Vows of these four kinds should not be abandoned.

Intro. *Dharmanibandhanī* etc. have been illustrated above. Hereafter four kinds of *Dharmavirodhinīs* are illustrated.

प्रायोपवेशाय यथा प्रतिज्ञाय सुयोधनः ।
राज्याय पुनरुत्तस्थाविति धर्मविरोधिनी ।। ४१ ।।

Duryodhana having resolved upon dying by slow starvation, abandoned the resolve and came back for the sake of his kingdom. This is violation of *Dharma*.

The above relates to the episode found in *Mahābhārata Vanaparvan Adhyāyas* 248 to 251, see pages 634-643 of Roy's Edn.

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Shortly stated the story is as follows:—*Duryodhana* was defeated by the *Gandharva Citrasena*, was taken prisoner and was carried before the *Pāṇḍavas*. Overcome with shame, he resolved to die of starvation and took a solemn vow to that effect. The powers of the underworld intervened, raised a spirit by a sacrifice and got *Duryodhana* brought before them. They then advised him to give up his vow which he did easily, prompted by avarice.

आहूतो न निवर्तेऽहं द्यूतायेति युधिष्ठिरः ।
कृत्वा सन्धां शकुनिना दिदेवेत्यर्थबाधिनी ॥ ४२ ॥

Arthabādhini (Pratijñā) is illustrated by the case of *Yudhiṣṭhira* having resolved not to refuse if called upon to play at dice and his doing so with *Śakuni*.

The allusion is to a story related in *Mahābhārata Sabhā Parvan, Adhyāya* 58. *Vidura* is sent to invite *Yudhiṣṭhira* to attend the opening of a *Sabhā* constructed by *Duryodhana*. In reply to *Vidura* the king says "I have no desire to play with the dice unless called upon by *Śakuni* boldly in the presence of all. If he does so I should respond. Such is my firm resolve. The second half of verse 16 in the above context is as follows:— आहूतोऽहं न निवर्ते कदाचित्तदाहितं शाश्वतं वै व्रतं मे, See Roy's Ed. p. 134 of the Mahābhārata.

अद्यारभ्य निवत्स्यामि मुनिवद्वचनादिति ।
पितुः प्रियाय यां भीष्मश्चक्रे सा कामबाधिनी ॥ ४३ ॥

Kāmabādhinī Pratijñā is illustrated by the case of *Bhīṣma* who following his Sire's behest and, to please him, resolved that he will, from the date of his resolve, continue to live like a *Muni*, i. e., one who abandons worldly pleasures.

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अत्याजयद्यथा रामः सर्वक्षत्रवधाश्रयाम् ।
जामदग्न्यं युधा जित्वा सा ज्ञेया कोपबाधिनी ॥ ४४ ॥

Rāma made the son of *Jamadagni* abandon his resolve to kill all *Kṣatriyas* having conquered him in battle. This is *Kopabādhinī*.

अथाभ्युपगमप्राप्तिः सन्धाभ्युपगमाद्विना ।
अनुक्तमपि यत्रार्थादभ्युपैति यथोच्यते ॥ ४५ ॥

Hereafter are illustrated cases of achievements without a corresponding resolve. Though not expressly set out it (resolve) is gatherable from the context.

किमिन्द्रियद्विषा ज्ञेयं को निराक्रियतेऽरिभिः ।
को वा गत्वरमर्थिभ्यो न यच्छति धनं लघु ॥ ४६ ॥

What is realised (known) by one who has conquered the *Indriyas*? (The question suggests *Brahman* as being realised by such a one). Who is overcome by foes ? (Ans—the weak man). Who does not easily part with even a small portion of his wealth although its nature is to be always in transit (Ans—the miser).

किमत्ययं तु यः क्षेपः सौकर्यं दर्शयत्यसौ ।
हेतुस्त्रिलक्ष्मैव मतः काव्येष्वपि सुमेधसाम् ॥ ४७ ॥

1st half:—not clear.

2nd half—The learned state that in kāvyas also the *Hetu* is characterised by the three signs or peculiarities.

अन्वयव्यतिरेकौ हि केवलावर्थसिद्धये ।
यथाऽभितो वनाभोगमेतदस्ति महत्सरः ॥ ४८ ॥

Even *Kevalānvayin* and *Kevala-vyatirekin* are useful in

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arriving at a result. Ex. All round this forest, there is a big lake.

The word एतत् must be taken to refer to the lake the certainty of whose existence is so strong that it is referred to as directly visible.

कूजनात्कुररीणां च कमलानां च सौरभात् ।
अन्यधर्मोऽपि तत्सिद्धि संबन्धेन करोत्ययम् ॥४९॥

By the out-cries of the birds known as *Kurarī* and by the smell of the lotus, which, through the attributes of something else is capable of leading to this inference (viz.,) the existence of the lake because of the (birds etc.,) connection with it (lake).

You infer the lake, from the birds and the lotus which are connected with it.

धूमादभ्रंकषात्साग्नेः प्रदेशस्यानुमामिव ।
अपृथक्कृतसाध्योऽपि हेतुश्चात्र प्रतीयते ॥५०॥

From seeing a column of smoke reaching to the skies we infer that a particular place has fire. In such cases the *Hetu* suggests a *Sādhya* which is not dissociated from something else (i. e., is associated with another).

Here the object is "a place with fire." The Sādhya, fire, is not dissociated from something viz, the place.

अन्वयव्यतिरेकाभ्यां विनैवार्थगतिर्यथा ।
दीप्रदीपा निशा जज्ञे व्यपवृत्तदिवाकरा ॥५१॥

There are cases in which the meaning results even without affirmative or negative concommitance, "Night became devoid of the Sun because of its brilliant lamps.

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Here the brilliant lamps are not the cause of the disappearance of the sun though so described.

हेतुः प्रदीप्रदीपत्वमपवृत्तौ रवेरिह ।

In the above example many bright lamps are set out as the cause of sun-set.

Although it is not so in reality, in poetry, it may be so described.

तस्यापि सुधियामिष्टा दोषाः प्रागुदितास्त्रयः ॥५२॥

अज्ञानसंशयज्ञानविपर्ययकृतो यथा ।
काशा हरन्ति हृदयममी कुसुमसौरभात् ॥५३॥

The three kinds of *Doṣas* described already are understood by the wise as applying to this also. The *Hetu* in poetry may be based upon ignorance, doubt, or contradiction. Thus --Reeds overpower one's heart by the smell of its flowers.

The flowers of reeds have no smell. So this is an example of ignorance. The *Doṣas* already mentioned (प्रागुदिताः) possibly refer to verse 21 *ante* which are also applicable in addition to those mentioned in this verse.

अपामभ्यर्णवर्तित्वादेते ज्ञेयाः शरारवः ।
असौ शुक्लान्तनेत्रत्वाच्चकोर इति गृह्यताम् ॥५४॥

These objects are to be understood as harmful because they are found near the water. Let this bird be understood as *Chakora* because of the white corners of its eyes.

Objects are not harmful merely because they are found near the water, for ex. take the water snake. So if one should say, "This creature is harmful because *it is near* the water,"

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we have to investigate if really it is harmful. So this is a case of a *Hetu* which is involved in a doubt. The bird *Cakora* has not the colour white at the corners of the eye. Therefore the *Hetu* leads to a contrary inference. This is ex. of the contradictory *Hetu*.

तुल्यजातावदृष्टत्वात्साधयत्यचकोरताम् ।
उक्तस्यार्थस्य दृष्टान्तं प्रतिबिम्बनिदर्शनम् ॥५५॥

As "white corners of eyes" are not found in other birds of the same genus this *Hetu* leads to a contrary inference viz., that the bird is not a *Cakora*. The exhibition of a similar object to the thing described is called *Dṛṣṭānta*.

The second half of the above verse raises the following questions. Why not call cases of *Upamāna* as cases of inference. For an *upamā* may be expressed thus:—मुखं चन्द्रसदशम् meaning but without stating आह्लादकत्वात्

ननूपमानुमैवास्तु न हेत्वनभिधानतः ।
साध्यसाधनयोरुक्तिरुक्तादन्यत्र नेष्यते ॥५६॥

If you say let these be cases of inference we say "No" because the *Hetu* is not exhibited. It is not desirable to understand (by implication) the existence of *Sādhya* and *Sādhana* except in cases where they are so expressly stated.

मुखं पद्ममिवेत्यत्र किं साध्यं किं च साधनम् ।
इति प्रयोगस्य यथा "कलावपि भवानिह ।
श्रेयान्वृद्धानुशिष्टत्वात्पूर्वे कार्तयुगे यथा" ॥५७॥

In the Ex. "The face is like the lotus" which is *Sādhya* which is *Sādhana*? Similarly in the statement "Just as the ancients were great in *Kṛtayuga* because they were taught by those that followed the *Veda* so, you, now in the Kaliyuga are eminent, because, you have been similarly taught."

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Here the form of the statement is closely parallel to a syllogism but really it is nothing but a simile.

यत्र दृष्टान्तमात्रेण त्यज्येते साध्यसाधने ।
तमाहुः शुद्धदृष्टान्तं तन्मात्राविष्कृतेर्यथा ॥५८॥

Pure Example (*Śuddhadṛṣṭānta*) is that in which the example alone is exhibited; and the *Sādhya* and the *Sādhana* are abandoned. It is called so, because only the similar objects are exhibited.

"भरतस्त्वं दिलीपस्त्वं त्वमेवैलः पुरूरवाः ।
त्वमेव वीर प्रद्युम्नस्त्वमेव नरवाहनः ॥५९॥

कथमेकपदेनैव व्यज्येरन्नस्य ते गुणाः ।
इति प्रयुञ्जते सन्तः केचिद्विस्तरभीरवः ॥६०॥

"You are *Bharata*. You are *Dilīpa*, *Ila* and *Purūravas*. You alone are *Pradyumna* (also) *Naravāhana*. How could one describe (make manifest) your (great) qualities by the use of a single word." Some great ones employ language like the above being afraid of prolixity.

पदमेकं परं साधु नार्वाचीननिबन्धनम् ।
वैपरीत्याद्विपर्यासं कीर्त्तेरपि करोति तत् ॥६१॥

Even the employment of a single word provided it is not new-fangled and is grammatical is meritorious (साधु). If it is otherwise it changes (one's) reputation itself (into the contrary).

अहृद्यमसुनिर्भेदं रसवत्त्वेऽप्यपेशलम् ।
काव्यं कपित्थमामं यत्केषाञ्चित्तत्सदृशं यथा ॥६२॥

That *Kāvya* which is unpleasing and difficult to analyse

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is ugly though it may possess *Rasa*. The composition of some people is like the unripe wood apple. Thus:—

प्रजाजनश्रेष्ठवरिष्ठभूभृ-
च्छिरोर्चिताङ्घ्रेः पृथुकीर्त्तिधिष्ण्य ।
अहिघ्नपद्मस्य जलारिधाम्न-
स्तवैव नान्यस्य सुतस्य वृत्तम् ॥६३॥

Oh King ! the achievements of your son are similar to yours, and not to those of any one else.—you who are the Lord of your subjects whose feet are worshipped by the heads of powerful kings; you who are the abode of wide fame; you who are:—

अंशुमद्भिश्च मणिभिः फलनिम्नैश्च शाखिभिः ।
फुल्लैश्च कुसुमैरन्यैर्वाचोऽलङ्कुरुते यथा ॥६४॥

A composition is adorned by introducing suitable descriptions of brilliant gems, trees weighed down by fruits and also by blossoming flowers etc., thus—

शुभमरकतपद्मरागचित्रे
सफलसपल्लवभूरिचारुवृक्षे ।
बहुकुसुमविभूषिते स तस्थौ
सुरमुनिसिद्धयुते सुमेरुपृष्ठे ॥६५॥

He resided on the slope of the mountain *Sumeru* which was variegated by fine emeralds, rubies etc., and with trees bearing plenty of fruits and tender leaves; and which was adorned by various flowers and was also the place of abode of *Devarṣis* and *Sāddhas*.

तदेभिरङ्गैर्भूष्यन्ते भूषणोपवनस्रजः ।
वाचां वक्रार्थशब्दोक्तिरलङ्काराय कल्पते ॥६६॥

Similarly ornaments, garden and flowers may themselves

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be adorned by their appropriate parts. The employment of words or meanings in a fashion out of the ordinary enures to the beauty of the statement.

विरुद्धपदमस्वर्थं बहुपूरणमाकुलम् ।
कुर्वन्ति काव्यमपरे व्यायताभीप्सया यथा ॥ ६७ ॥

Others compose *Kāvyas* consisting of contradictory words, of inelegant meanings and of words employed merely to fill up (the metre) and also of difficult words; their object being to lengthen the composition.

एलातक्कोलनागस्फुटवकुललताचन्दनस्पन्दनाढ्यः
सृक्काकर्पूरचक्रागरुकमनशिलायामकाव्याप्ततीरः ।
शङ्खव्राताकुलान्तस्तिमिमकरकुलाकीर्णवीचीप्रतानो
दध्रे यस्याम्बुराशिः शशिकुमुदसुधाक्षीरशुद्धां सुकीर्त्तिम् ॥६८॥

The ocean bore (on its bosom) his fair fame which resembled in whiteness the moon, the white lily, the nectar, and the milk,—the ocean whose shores were covered with the trees of the following descriptions, cardamons etc. whose edges were burdened with heaps of conches—the expanses of whose waves thronged with fishes like *Timi*, *Makara*, etc.

इति निगदितास्तास्ता वाचामलंकृतयो मया
बहुविधकृतीर्दृष्ट्वान्येषां स्वयं परितर्क्य च ।
प्रथितवचसः सन्तोऽभिज्ञाः प्रमाणमिहापरे
गुरुतरधियामस्याराधं मनोऽकृतबुद्धिभिः ॥६९॥

Thus have many figures of speech been set out by me after consulting various kinds of treatises by others and also after myself bestowing thought. The authority to decide about this (i. e., its correctness etc.) are the great ones of

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well-known merit in letters. True it is, that people of limited capacity cannot please those of accomplished intellect.

CHAPTER VI

षष्ठः परिच्छेदः

सूत्राम्भसं पदावर्तं पारायणरसातलम् ।
धातूणादिगणग्राहं ध्यानग्रहबृहत्प्लवम् ॥१॥

धीरैरालोकितप्रान्तममेधोभिरसूयितम् ।
सदोपभुक्तं सर्वाभिरन्यविद्याकरेणभिः ॥२॥

नापारयित्वा दुर्गाधममुं व्याकरणार्णवम् ।
शब्दरत्नं स्वयंगम्यमलंकर्तुमयं जनः ॥३॥

The word अमेधस् and असूया are peculiarly appropriate here. For, मेधा is defined as धीः धारणावती; मेधा i. e. memory is capacity of retentiveness. Obviously memory is essential for a study of grammar. असूया says Amarakoṣa is दोषारोपो गुणेष्वपि. People who with defective memory tackle grammar end by saying "Grammar is uninteresting."

One manuscript reads the last line, as containing the word गममलं. This may be due to the transposition of two letters म and म्य by a clerical error. The reading of the last line has been altered accordingly. The prose order will be आपारयित्वा स्वयंगम्यं कर्तुमयं जनो नालम्

This person (i. e., the student) will not be able to make his own the gem which is the word unless he succeeds in crossing the unfathomable Ocean of grammar:—an ocean whose water consists of rules (sūtras), whose whirlpools are words, whose bottom (bed rock) consists in frequent recapitulations—an ocean which further is infested with alligators in the shape of roots and Uṇadis;—the float to cross which is constituted by constant thought i. e., study; whose shores are visible only to the brave; which is also hated by fools; and in whose water are always found disporting the she-elephants known as the other sciences.

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तस्य चाधिगमे यत्नः कार्यः काव्य विधित्सता ।
परप्रत्ययतो यत्तु क्रियते तेन का रतिः ॥४॥

One desirous of producing *Kāvya* should direct his endevours towards its acquisition (i.e., of grammar). What pleasure is there in that which is composed as the result of another knowledge.

नान्यप्रत्ययशब्दा वागाविभाति मुदे सताम् ।
परेण धृतमुक्तेव सरसा कुसुमावली ॥५॥

A composition depending for its accuracy on (the author's) faith in another, does not please the good, just as a garland (no doubt) fresh but worn and discarded by another.

मुख्यस्तावदयं न्यायो यत्स्वशक्त्या प्रवर्तते ।
अन्यसारस्वता नाम सन्त्यन्योक्तानुवादिनः ॥६॥

That a composition should be one's own is a rule of fundamental importance. Those that merely repeat what another has stated are surely persons of (mere) vicarious learning.

प्रतीतिरर्थेषु यतस्तं शब्दं ब्रुवते परे ।
धूमभासोरपि प्राप्ता शब्दताऽन्यानुमां प्रति ॥७॥

Some people define a word as that by which the idea or knowledge of a thing is produced. In that case "smoke" and "light" should be called words (as the former suggests the fire and the latter makes all things visible.)

नन्वकारादिवर्णानां समुदायोऽभिधेयवान् ।
अर्थप्रतीतये गीतः शब्द इत्यभिधीयते ॥८॥

Surely that is called a word which is a collection of letters like अ etc., having a meaning and uttered (गीतः) with

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the object of producing (such) meaning (in another)—(or which is ordained to have a meaning by convention).

प्रत्येकमसमर्थानां समुदायोर्थवान्कथम् ।
वर्णानां क्रमवृत्तित्वान्न्याय्या नापि च संहतिः ॥९॥

How could a collection of letters produce a meaning when each individual letter has no meaning? Nor can a collection of letters be called a word for in a real word the letters are in a fixed order, i. e., if you transpose the letters you may still call it a collection (संहतिः) but there will be no meaning.

न चापि समुदायिभ्यः समुदायोऽतिरिच्यते ।
दारुभित्तिभुवोऽतीत्य किमन्यत्सद्म कल्प्यते ॥१०॥

Further there is no such entity as a "collection" apart from its components. Is there a thing called a "house" different from the timber, the wall and the ground?

तस्मात्कूटस्थ इत्येषा शाब्दी वः कल्पना वृथा ।
प्रत्यक्षमनुमानं या यत्र यत्परमार्थतः ॥११॥

Therefore this creation of yours viz., *Kūṭastha* is purely a word--juggle, and is useless. That only is truth to the proof of which there is either direct perception or inference.

शपथैरपि चादेयं वचो न स्फोटवादिनाम् ।
नभः कुसुममस्तीति श्रद्दध्यात्कः सचेतनः ॥१२॥

The words of those who maintain the existence of a *Sphoṭa* cannot be accepted even if backed by their oaths. Which man of sense will believe that flowers exist in the sky i. e., without support?

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इयन्त ईदृशा वर्णा ईदृगर्थाभिधायिनः ।
व्यवहाराय लोकस्य प्रागित्थं समयः कृतः ।।१३।।

For the transaction of human affairs originally there was some such compact like this:—So many letters of such and such kinds shall denote such and such meanings.

स कूटस्थोऽनपायी च नादादन्यश्च कथ्यते ।
मन्दाः सांकेतिकानर्थान्मन्यन्ते पारमार्थिकान् ।।१४।।

That which is called *Kūṭastha* is described as indestructible and as different from sound. The dull-witted think that meanings which are the result of convention constitute fundamental truths.

विनश्वरोऽस्तु नित्यो वा सम्बन्धोऽर्थेन वा सता ।
नमोऽस्तु तेभ्यो विद्वद्भ्यः प्रमाणं येऽस्य निश्चितौ ।।१५।।

Let the connection between the 'meaning' which is eternal (सता) and the 'word' be eternal or transient. Let our thanks be to those wise ones who are the authority in the truth of this matter.

The word निश्चितौ is the seventh singular of निश्चितिः (certainty).

अन्यापोहेन शब्दोऽर्थमाहेत्यन्ये प्रचक्षते ।
अन्यापोहश्च नामान्यपदार्थापाकृतिः किल ।।१६।।

Others maintain that a word denotes its meaning by excluding others (अन्यापोह). This exclusion of others clearly is the exclusion of other meanings.

The second half has been corrected as per hints given in the printed text. The word अपाकृतिः is equal to अपाकरणम्=

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driving away; 'removal;' 'rejection.' The word *Apoha* is a technical word current among a certain section of the followers of—*Saugatas*. Their view is this: The word "Cow" cannot designate each individual, for, then, there is no limit to its significance. Nor can it denote a quality or *Dharma*; for that being a भावपदार्थ is according to them transient—lasting only for a second. So the meaning of the word really consists in अतद्व्यावृत्तिः i. e., the rejection of every object other than the object cow (See Kane's Notes to Sāhitya-Darpaṇa Chap. 2 p. 42).

यदि गौरित्ययं शब्दः कृतार्थोऽन्यनिराकृतौ ।
जनको यदि गोबुद्धेर्मृग्यतामपरो ध्वनिः ॥१७॥

If the word 'cow' exhausts its function by merely excluding from the meaning of the word objects which are not cows, then, you will have to go about in search of a sound (word) which will create in you the idea (some thing affirmative) of a cow i. e., the object intended to be expressed by the word.

अर्थज्ञानफलाः शब्दा न चैकस्य फलद्वयम् ।
अपवादविधिज्ञाने फले चैकस्य वः कथम् ॥१८॥

Words have for their function (fruit) the production of meaning. How can one (word) have two fruits i. e., meanings? To you (वः) how can there be two fruits viz., अपवाद (differentiation) and विधि (affirmation) for one word (एकस्य)?

Intro. That the above view, viz. "differentiation first and affirmation next" is contrary to ordinary experience is set out below.

पुरा गौरिति विज्ञानं गोशब्दश्रवणाद्भवेत् ।
येनागोप्रतिषेधाय प्रवृत्तो गौरिति ध्वनिः ॥१९॥

As soon as the word "cow" is uttered there is first

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produced the idea (something affirmative) of the cow. It is by this (or after, or, from this) that the word becomes capable of excluding things other than cows.

The point is that you cannot exclude "non-cows" unless you know at first what cows are.

वर्णभेदादिदं भिन्नं वर्णाः स्वांशविकल्पतः ।
के शब्दाः किं च तद्वाच्यमित्यहो वर्त्म दुस्तरम् ॥२०॥

This (the word) is diversified because of the diversity of letters. They themselves differ on account of the differences in their constitution. Further the enquiry as to what are words and what are meanings constitutes an interminable enquiry.

द्रव्यक्रियाजातिगुणभेदात्ते च चतुर्विधाः ।
यदृच्छाशब्दमित्यन्ये डित्थादिं प्रतिजानते ॥२१॥

Words are of four kinds based on the differences of their meanings which may be an 'object' 'action' 'class name' or 'quality'. Some put forward (proper) names as *Ḍittha* etc., as having meanings and call them यदृच्छाशब्दाः i. e., artificial names.

The word यदृच्छा splits into या इच्छा and becomes यदृच्छा in compounding. It belongs to the group of irregular words—मयूरव्यंसकादयः. It means 'by the force of one's own desire or will'.

नानाभाषाविषयिणामपर्यन्तार्थवर्तिनाम् ।
इयत्ता केन वाऽमीषां विशेषादवधार्यते ॥२२॥

The limit to words, it is not possible to fix, for they are found in many languages and refer to endless meanings. Who can fix a limit to them and by means of what peculiarity.

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वक्रवाचां कवीनां ये प्रयोगं प्रति साधवः ।
प्रयोक्तुं ये न युक्ताश्च तद्विवेकोऽयमुच्यते ॥२३॥

What follows consists in differentiation between words which can properly be used in poetical language and those which cannot be so used.

नाप्रयुक्तं प्रयुञ्जीत चेतःसंमोहकारिणम् ।
तुल्यार्थत्वेऽपि हि ब्रूयात्को हन्ति गतिवाचिनम् ॥२४॥

Although the same meaning can be expressed by (two) words do not use that (word) which is not in common use and which produces only confusion in the mind. Who will use the verb '*Hanti*' in the sense 'goes' or 'walks'?

The root हन् is ordained both in the sense of 'to kill' and 'to walk'; but the latter is not employed in usage. It is curious that *Vāgbhaṭa* (*Kāvyānuśāsana*, N. S. Ed. p. 21) Rudraṭa (*Kāvyālaṅkāra*, N. S. Ed. 62) and Mammaṭa—all use this word in the sense of 'to go' as an example of the *Doṣa Asamartha*.

श्रोत्रादि न तु दुर्बोधं न दुष्टादिमपेशलम् ।
ग्राम्यं न पिण्डीशूरादि न डित्थादिमपार्थकम् ॥२५॥

(Do not employ) difficult words like *Śrotra* etc., nor harsh words known as *Duṣṭas* nor vulgar words like *Piṇḍīśūra* (a cake-hero) nor meaningless words like *Ḍitlha*.

I have ventured to translate the first half as above to tally with the second half which consists of a general statement and an example. All rhetoricians agree that technical words are out of place in a poetical composition. If the 1st word can be taken to be misprint for श्रौत्र we get a better meaning. The word श्रोत्रिय means one who has learned the

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Vedas. In the sense of श्रोत्रियत्वम् we may add the term घन् then श्रोत्रिय + घन् The य is elided by श्रोत्रियस्य यलोपश्च, अण् added and the 1st vowel takes वृद्धि giving श्रोत्रम्. This is a word whose meaning is difficult to get at; hence दुर्बोधम्.

नाप्रतीतान्यथार्थत्वं धात्वनेकार्थतावशात् ।
न लेशज्ञापकाकृष्टं "संहृति" "ध्याति" वा यथा ।।२६।।

Because roots have various meanings, do not employ words out of their ordinary meaning. Nor words of contrary meanings, nor words like *Saṁhati* and *Dhyāti* whose accuracy is based on *'leśa'* (hints) or (*Jñāpaka*).

The word *'leśa'* means a 'hint' and *'Jñāpaka'* is something brought into recollection by something else. i. e., a meaning which you do not readily connect with a word but is the result of connection with another word or meaning. It sometimes happens that the use of a word has got to be justified not directly from the rules of grammar but by hints furnished here and there or by actual use by authoritative grammarians which is suppossed to have been done to remind others that such usage is permissible. Words of those kinds should not be employed.

न शिष्टैरुक्तमित्येव न तन्त्रान्तरसाधितम् ।
छन्दोवदिति चोत्सर्गान्न चापि च्छान्दसं वदेत् ।।२७।।

Nor may you employ words merely because persons of authority have used them; nor technical words explained in other sciences (or possibly found in other than *Pāṇini's* grammar.) Nor words used in the *Vedas* because of the general rule छन्दोवत् सूत्राणि भवन्ति, nor words peculiar to the *Vedas*.

क्रमागतं श्रुतिसुखं शब्दमर्थ्यमुदीरयेत् ।
अतिशेते ह्यलंकारमन्यं व्यञ्जनचारुता ।।२८।।

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The words that we employ should have been handed down by usage, should be pleasant to the ear, should have (a well-established) meaning. Verily, the beauty of agreeable consonants is far superior to other *Alaṅkāras*.

The prose order of the second half is as follows:—
व्यञ्जनचारुता अन्यमलङ्कारमतिशेते हि·

सिद्धो यश्चोपसंख्यानादिष्टचा यश्चोपपादितः ।
तमाद्रियेत प्रायेण न तु योगविभागजम् ॥२६॥

As a rule you may have recourse to words got by *Upasaṅkhyāna* or *Iṣṭi* but not to words got by *Yogavibhāga*.

The word *Upasaṅkhyānam* technically indicates the *Vārttikas*. These are supplementary to Paṇini's *Sūtras*. The *Vārttikas* end with the word *Upasaṅkhyānam*. The word *Iṣṭi* is used to denote the views of the great commentator Patañjali. There are some grammatical forms which cannot be directly evolved from Pāṇini's rules. To justify those forms grammarians split the rules into two parts sometimes. This is called "*Yogavibhāga*."

इयं चन्द्रमुखी कन्या प्रकृत्यैव मनोहरा ।
अस्यां सुवर्णालङ्कारः पुष्णाति नितरां श्रियम् ॥३०॥

This damsel, with a face like the Moon, is, by nature beautiful. In her, ornaments of gold increase intensely the beauty:

वृद्धिपक्षं प्रयुञ्जीत संक्रमेऽपि मृजेर्यथा ।
मार्जन्त्यधररागं ते पतन्तो बाष्पबिन्दवः ॥३१॥

In the case of root "*Mṛj*" employ the form with '*vṛddhi*' although both forms are permissible. The tears falling down wash off the colour of your lips

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The root "*Mrj*" in the present tense takes '*Vṛddhi*' compulsorily before strong terminations beginning with a consonant. Before terminations beginning with a vowel (even though weak) it takes *Vṛddhi* optionally. See 'मृजेर्वृद्धिः' (7-2-14) and its *Vārttika* 'क्ङित्यजादौ वा.'

सरूपशेषं तु पुमान्स्त्रिया यत्र च शिष्यते ।
यथाह वरुणाविन्द्रौ भवौ शर्वौ मृडाविति ॥३२॥

In the case of compounds in which one only of many similar words remains after compounding, employ only forms that result by the rule पुमान्स्त्रिया (1-2-67) e. g. forms like वरुणौ etc.

By the rule 'सरूपाणाम्—'(1-2-64) compounds are formed in which only one of those that combine survives after compounding. One of such cases is the result of the rule पुमान्स्त्रिया (1-2-67) Bhāmaha allows only forms produced by the second of the above rules.

यथा पटयतीत्यादि णिच्प्रातिपदिकात्ततः ।
णाविष्ठवदितीष्टचा च तथा क्रशयतीत्यपि ॥३३॥

Just as the termination णिच् after a base gives the form पटयति so evolved the form क्रशयति by the Iṣṭi-rule णाविष्ठवत्.

The rule 'तत्करोति तदाचष्टे' (*Gaṇasūtra* 04) means as follows:- After words in the accusative case add the termination णिच् when the sense is 'to do' or 'to speak'. Thus we get घटं करोति = घटयति पटुमाचष्टे = पटयति. These forms Bhāmaha accepts. Again there is a rule which provides that when the termination णिच् is added the changes appropriate to the addition of इष्ठन् take place on some occasions ('प्रातिपदिकाद्धात्वर्थे बहुलमिष्ठवच्च' *Gaṇasūtra* 208). Thus we get forms like, कृशं करोति = क्रशयति.

प्रयुञ्जीताव्ययीभावमदन्तं नाप्यपञ्चमी ।
तृतीयासप्तमीपक्षे नालुग्विषयमानयेत् ॥३४॥

Employ words that are adverbial in their meanings

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(*Avyayībhāvas*) if they end in short अ. Do not employ *Avyayībhāvas* if they are not in the fifth case (i. e., If there are two forms one of which is in the fifth case employ such form only). In cases where forms in the third or seventh case are possible, do not employ a form which has not been the subject of an elision.

नालुग्विषयमानयेत् is a round-about way of saying लुग्विषय should be employed. *Avyayībhāvas* (Indeclinables) are compounds which are adverbial in their meanings. e. g. अधिलङ्कम् = Towards *Laṅkā* and अधिहरि = Towards *Hari*. Bhāmaha's preference is for such compounds which end in short अ when two forms are possible. There are compounds that have more than one form, e. g., बहिर्वनम् or बहिर्वनात्. Again by Paṇ. 2-4-84 some *Avyayībhāvas* end in the third or seventh case terminations. e. g., उपकुम्भेन or उपकुम्भे and also the form उपकुम्भम्.

तिष्ठद्गुप्रभृतौ वाच्यौ नक्तंदिवसगोचरौ ।
यथा विद्वानधीतेऽसौ तिष्ठद्गु च वहद्गु च ॥३५॥

Among the group तिष्ठद्गु one may employ words implying 'night' or 'day'. For example—This learned man studies, both when the cows rest and the bulls carry.

There are a number of adverbs which Pāṇini puts into the group referred to in the rule 'तिष्ठद्गुप्रभृतीनि च' (2-1-17). Some of them refer to time i. e, day or night. Thus तिष्ठद्गु means तिष्ठन्ति गावो यस्मिन्काले = time when the cows take rest (lit. sit—therefore the time of milking). Again वहद्गु means वहन्ति गावो यस्मिन्काले = time when the bulls carry. Bhāmaha allows from this group only such words as refer to time.

शिष्टप्रयोगमात्रेण न्यासकारमतेन वा ।
तृचा समस्तषष्ठीकं न कथंचिदुदाहरेत् ॥३६॥
सूत्रज्ञापकमात्रेण वृत्रहन्ता यथोदितः ।

Do not employ a word formed by compounding a word

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in the 6th case with another ending in the termination (*tṛc*) merely because such use follows those of *Śiṣṭas* (authors), or because it is according to the views of *Nyāsakāra*; as when the word *Vṛtrahantā* was employed following the implication of the *Sūtrakāra*.

(1) The termination तृच् is ordained by *Pāṇini* 2—1—133 in the sense of doer. By Pāṇini 2-2-15 this termination is prohibited from combining with a noun in the sixth case. So Bhāmaha is simply setting out the net result of the two *sūtras*. It does not appear that Pāṇini has used the word वृत्रहन्ता. The third line of the text may be based upon the possibility of Pāṇini having employed words similar to वृत्रहन्ता. The correct form of this word is वृत्रहा and none else. See Vāmana's K. A. S. (Vāni Vilas Edi p. 170 sūtra 35). (2) On the question of who this *Nyāsakāra* is see P. V. Kane's intro. to S. D. P. XXXV and XXXVI; also Trivedi's intro. *Pra. Rud* XXXV. Their conclusion is that the work referred to here is not the commentary of that name on *Kāsikāvṛtti*, but some other grammatical work referred to by Bāṇa in his *Harṣacarita*.

अकेन च न कुर्वीत वृत्तिं तद्गमको यथा ॥३७॥

Nor should one use a word which is compounded of the termination *Aka* and a word in the sixth case. e. g., *Tadgamakaḥ* (=*Tasya gamakaḥ*).

Both these verses appear merely to reproduce the meaning of the rule 'तृजकाभ्यां कर्तरि' Pāṇini 2-2-15.

पञ्चराजीति च यथा प्रयुञ्जीत द्विगुं स्त्रियाम् ।
नपुंसकं तत्पुरुषं पुरुहूतसभं यथा ॥३८॥

Among *Dvigu* compounds, those that are of the feminine gender e. g. the expression '*Pañcarājī*' may be used; so also may be employed *Tatpuruṣa* compounds which are of the neuter gender, as '*Puruhūtasabham*.

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See as to *Tatpuruṣa* compounds that became neuter see Pāṇ, (2-4-19) *et. seq.*

सर्वेभ्यश्च भृशादिभ्यो वदेल्लुप्तहलं यथा ।
प्रियोन्मनायते सा ते किं शठाभिमनायसे ।।३९।।

Out of the group *Bhṛṣādi* all forms in which the consonants have been elided are acceptable, e. g., That lady-love of yours (*Priyā*) is full of longing. You wicked man ! why do you become anxious?

By Pan. 3-1-12 the final consonants in this group of words are elided. e. g., असुमनाः सुमना भवति=सुमनायते. In this the स् of सुमनस् is elided.

तृतीयैकवचः षष्ठ्यामामन्तं च वदेत् क्विपि ।
यथोदितं बलभिदा सुरुचां विद्युतामिव ।।४०।।

When you have to employ words formed by the termination *Kvip* use such forms as are in the third case singular and sixth case plural. e. g., 'the word (*Balabhida*')=by *Indra* and '*Surucām vidyutām*' (=of bright lightnings).

The termination क्विप् is added to roots to form nouns. The termination itself completely vanishes. Thus the second member of बलभिद् is formed thus. In the sense of भिनत्ति (breaks or destroys) we employ भिद्+क्विप्=भिद् which is a noun meaning 'destroyer'. Bhāmaha prefers the third case singular and the sixth plural. That Bhāmaha had a fine ear, is clear. For by violating this rule Mammaṭa achieved an inimitable discord of sound in काव्यं यशसेऽर्थकृते'.

असन्तमपि यद्वाक्यं तत्तथैव प्रयोजयेत् ।
यथोच्यतेऽम्भसा भासा यशसामम्भसामिति ।।४१।।

Where a word ends in '*As*' the above rule should be followed in its use. Thus you may say '*Ambhasā*' '*Bhāsā*' of '*yaśasām*,' '*Ambhasām*' etc.

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पुंसि स्त्रियां च क्वस्वन्तमिच्छन्त्यच्छान्दसं किल ।
उपेयुषामपि दिवं यथा न व्येति चारुता ।।४२।।

(Authoritative writers) allow in the masculine and feminine genders the use of words ending in the termination *Kvasu* even in secular language provided that the beauty is not impaired. e. g. '*Upeyuṣām api divam*' (=even to those desirous of reaching the *svarga*).

Pāṇini has three rules 'छन्दसि लिट्' 3-2-105, 'लिटः कानज्वा' 3-2-106, 'क्वसुश्च' 3-2-107. The result of these rules is that words ending in the termination क्वसु can only be employed in the *Vedas*. But poets use them in secular writings also, *cf.* Kālidāsa 'तं तस्थिवांसं नगरोपकण्ठे' also 'श्रेयांसि सर्वाण्यधिजग्मुषस्ते'. Bhāmaha is of this view. His example is from *Pariccheda* I verse 6 *antea*.

इभकुम्भनिभे बाला दधुषी कञ्चुकं स्तने ।
रतिखेदपरिश्रान्ता जहार हृदयं नृणाम् ।।४३।।

A damsel tired of sexual dalliance wearing her cloth over her breast (which was) big like the head of an elephant, attracted the hearts of all men.

शबलादिभ्योऽतितरां भाति णिज्विहितो यथा ।
बलाकाः पश्य सुश्रोणि घनाञ्छबलयन्त्यमूः ।।४४।।

The termination *ṇic* shines very well when used after words like *śabala* etc., as in 'Look oh ! fair-hipped one, the cranes make the clouds parti-coloured.

Here the word शवलयन्ति has a causal meaning='makes the cloud variegated'. In the verse that follows the same termination is used in its ordinary sense.

शिशिरासारकणिकां सदृशस्ते तु गङ्गवत् ।
संवीजयति सुश्रोणि रतिखेदालसेक्षणाम् ।।४५।।

The *śloka* contains apparently some misprints. If emen-

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ded thus it may be translated—'शिशिरासारकणिकाविकिरस्ते तरङ्गवत् संवीजयति etc.,' The Tiruvadi manuscript reads सदृशास्ते तु गाङ्गवत्.

They (=ते) the clouds fan you, the fair-hipped one, (whose eyes look tired) by the cold spray particles as by the waves.

In the emendation (कणिकाविकिरः) means कणिका विकिरन्तीति.

एवं णिचः प्रयोगस्तु सर्वत्रालङ्कृतिः परा ।

The employment of *ṇic* as pointed out above conduces to great beauty in all cases.

लिङ्गत्रयोपपन्नं च ताच्छील्यविषयं णिनिम् ॥४६॥

Words ending in the termination णिनि in the sense of ताच्छील्य (=of the same quality or characteristic) are also beautiful in all the three genders.

The word प्रयुञ्जीत is understood

तस्या हारी स्तनाभोगो वदनं हारि सुन्दरम् ।
हारिणी तनुरत्यन्तं कियन्न हरते मनः ॥४७॥

Her attractive breasts, her lovely face, her fine figure —how much do they not attract one's mind !

The root हृ with the termination णिनि in the sense mentioned above is exhibited in this verse in all the three genders हारी, हारि and हारिणी.

ताच्छील्यादिषु चेष्यन्ते सर्व एवात्र नादयः ।
विशेषेण च तत्रेष्टा युच्कुरज्वरजिष्णुचः ॥४८॥

All terminations beginning with the letter न and employed in the sense of *Tācchīlya* are acceptable. Among them the specially desirable ones are those ending in the terminations *vuc*, *kurac*, *varac* and *iṣṇuc*.

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क्तिन्नन्तं च प्रयुञ्जीत संगतिः संहतिर्यथा ।
शाकारौ जागुरिष्टौ च जागर्या जागरा यथा ॥४९॥

Employ also words ending in the termination क्तिन्, e.g., *Saṅgatiḥ, Saṁhatiḥ*. The terminations *sa* and *a* may be employed after the root *jāgri* giving forms like *jāgaryā* and *jāgarā* (wakefulness; keeping awake).

These two forms are evolved by the *vārttika* 'जागर्तेरकारो वा' attached to *sūtra* 'इच्छा' (3-3-101) Pāṇ. The meaning is that श or अ may come after the root जागृ giving the above forms.

उपासनेति च युचं नित्यमासेः प्रयोजयेत् ।

Prose order:—'आसेः' नित्यं युचं प्रयोजयेत् (e. g.,) 'उपासना' इति·

After the root अस् employ always the termination *yuc*. e. g., *Upāsanā*.

ल्युटं च कर्तृविषयं देवनो रमणो यथा ॥५०॥

Employ also words ending in the termination *lyuṭ* in the sense of doer. e. g. *Devanaḥ*, (gambler) *Ramaṇāḥ* (lover).

The same termination ल्युट् is employed in other senses than that of 'doer' e. g., 'भावे ल्युट्. abstract noun दानम्; 'करणे' (instrument) यानम्; 'अधिकरणे' आसनम्. It is doutful if Bhāmaha rejects these forms because he here refers to the sense of agent only.

अण्न्तादपि ङीबिष्टो लक्ष्मीः पौरंदरी यथा ।
अञ्महारजनाल्लाक्षारोचनाभ्यां तथा च ठक् ॥५१॥

The termination ङीप् added to a word ending in अण् is accceptable. e. g., 'पौरंदरी (लक्ष्मीः) = the wealth of *Indra*. Similarly the termination अञ् after the word महारजन; in the same manner ठक् after the words लाक्षा and रोचना.

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By 'तेन रक्तं रागात्'—(*Pāṇini* (4-2-1) the termination अण् is ordained in the sense of coloured thereby i. e, by the substance denoted by the base. It's vārttika हरिद्रामहारजनाभ्यामञ् ordains अञ्, giving the forms हारिद्रम् (coloured by turmeric and माहारजनम् (coloured by suffron). Pāṇini ordains ठक् after लाक्षा (lac) and रोचना (a kind of yellow pigment; ox-bile) (4-2-2).

ड्मतुबिष्टं च कुमुदाद्यथेयं भूः कुमुद्वती ।
ठक् चापि तेन जयतीत्याक्षिकः शास्त्रिको यथा ॥५२॥

The termination *ḍmatup* is acceptable when used after the word *kumuda* as in 'इयं भूः कुमुद्वती'=This place is full of the flower kumuda (a species of white lily opening at night). Also the termination ठक् when used in the sense of 'तेन जयति' (=is victorious or glorious thereby) e. g., आक्षिकः (victorious by dice), शास्त्रिकः (glorious by arms).

Intro. Pāṇini ordains *Taddhita* terminations in the context beginning with the governing rule 'तस्मै हितम्', (5-1-5). In the same context there is the rule 'सर्वपुरुषाभ्यां णढञौ' (5-1-10) which means—after the words सर्व and पुरुष the termination ण and ढञ् respectively may be used in the sense of the governing rule i. e., 'favourable to'. The *vārttika* 'सर्वाण्णो वेति वक्तव्यम्' makes the termination optional after सर्व. So when ण is not added we add छ by the governing rule 'प्राक् क्रीताच्छः' (5-1-1). Thus we get two forms सार्व and सर्वीय.

हितप्रकरणे णं च सर्वशब्दात्प्रयुञ्जते ।
ततश्छमिष्टचा च यथा सर्वाः सर्वीय इत्यपि ॥५३॥

In the context devoted to "favourable thereto" the termination ण is also used after the word सर्व. By the *vārttika* (इष्ट्या) the termination छ also may be added after सर्व. Thus giving सार्व and सर्वीय.

Intro. In the sense of *Bhāva* by rule 'तस्य भावस्त्वतलौ' (5-1 119) the terminations त्व and तल are ordained. Again by 'पृथ्वा·

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दिभ्य इमनिज्वा' (5-1-1-102) an option is allowed after पृथ्वादि. Thus we get the forms पटुत्वम्, पटुता and पटिमा. Bhāmaha's leaning seems to be towards the last form.

वदेदिमनिजन्तं च पटिमा लघिमा यथा ।

Use words ending in termination इमनिच् e. g., पटिमा (cleverness) लघिमा (lightness).

विशेषेणेयसुन्निष्टो ज्यायानाप कनीयसीम् ॥५४॥

Words ending in termination 'ईयसुन्' are particularly agreeable as in the example 'ज्यायान् आप कनीयसीम्'.

Pāṇini (5-3-57) ordains the terminations तरप् and ईयसुन् after a noun when the meaning is 'detached from' or 'separated from' (i. e. from the object denoted by the word). Thus when expressing the meaning "of the two, this is superior" we have प्रशस्य + ईयसुन्. Then by Pāṇ. 5-3-61 and 6-4-160 we get the form ज्यायस्. Similarly अल्प + ईयसुन्. Then by 5-3-64 we get the form कनीयस्.

द्वयसज्दघ्नचाविष्टौ प्रमाणविषयौ यथा ।
जानुदघ्नी सरिन्नारीनितम्बद्वयसं सरः ॥५५॥

Where "measure" is the meaning, words ending in the terminations द्वयसच् and दघ्नच् are acceptable. For example 'The river reaches up to the knees and the pond goes up to a woman's waist (*posteriors*)'.

By Pāṇ. (5-2-37) the above two forms are evolved. There is another form possible by the same rule by adding the term. मात्रच् which apparently has not Bhāmaha's approval.

मतुप्प्रकरणे ज्योत्स्नातमिस्राश्रृङ्गिणादयः ।
इनच्च फलबर्हाभ्यां फलिनो बर्हिणो यथा ॥५६॥

In the context relating to the use of the term मतुप् the forms ज्योत्स्ना, तमिस्रा, शृङ्गिन् etc., are allowed. The term. इनच् when coming after the word फल or बर्ह as in the forms फलिनः बर्हिणः.

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The first half referring to मतुप् refers to a context in which a large number of forms is allowed. e. g., ऊर्जस्विन्, गोमिन् etc. All these forms are apparently included in the word आदि of the text. The second half refers to the *Vārttika* 'फलबर्हाभ्यामिनच्च'. The च in the *Vārttika* lets in other terminations also giving forms like फलवत्, फलिन्.

इनिः प्रयुक्तः प्रायेण तथा ठंश्च मनीषिभिः ।
तत्रापि मेखलामालामायानां सुतरां मता ॥५७॥

Learned men also use words ending in terminations इनि and ठन्. While generally so employing इनि they do so especially after the words मेखला, माला and माया.

Under Pāṇ. (5-2-116) the *Siddhāntakaumudī* gives the varttika 'शिखामालासंज्ञादिभ्य इनिः'. Thus we get forms मेखलिन्, मालिन्, मायिन् referred to in the text.

अभ्यस्ताज्झेरदादेशे दधतीत्यादयोऽपि च ।
रोदिति स्वपितीत्यादि सहेटा सार्वधातुकम् ॥५८॥

In the case of *Abhyastas* when अत् becomes the substitute for झि we get forms like दधति etc. Also (there are) *Sarvadhātuka* forms formed by adding the augment इट् as रोदिति, स्वपिति etc.

The word अभ्यस्त is technical term meaning the two syllables of a reduplicated form. Pāṇ (6-1-5). This takes place mainly in the roots of the 3rd conjugation. But there are certain roots, which though not reduplicated come under this designation, Pāṇ, 6-1-6. Now when plural termination झि = अन्ति is added to these, it is changed to अति giving forms like दधति (3rd person plural). These cases are referred to in the first half of the verse. In the second half the reference is to the addition of the augment इ (इट्) to all *Ārdhadhātuka* terms, by Pāṇ. 7-2-35. By way of enlarging the scope of this rule some

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Sārvadhātuka terms also take the augment इ by the rule 'रुदादिभ्यः सार्वधातुके' Pāṇ. 7-7-76. The roots included in the आदि are स्वप् to sleep, अन् to breathe and जक्ष् to eat.

Verse 58 provides for cases like दधति ending in अति the substitute for झि. There are cases of *Abhyastas* which are pres. participles ending in अत्. They are also accepted by Bhāmaha. Hence the next *śloka.*

अभ्यस्तेषु प्रयोक्तव्यमदन्तं च विदेः शतुः ।
असौ दधदलंकारं स्रजं बिभ्रच्च शोभते ।।५६।।

In the case of Abhyastas those that end in अत् (i. e. present participles) may also be used; also the form obtained by adding शतृ to the root विद्. This man (असौ) who is wearing (दधत्) ornaments and bears on his body garlands (बिभ्रत्स्रजम्) is resplendant (शोभते).

The term शतृ is added to विद् giving the form विदन्.

...............रं योगिनं वदेत् ।
यथैतच्छ्यामसमाभाति वनं वनजलोचने ।।६०।।

नैकत्रौकारभूयस्त्वं गतो यातो हतो यथा ।
सावर्ण्यवत्सयोगस्य ब्रूयान्नान्यत्र पद्धतेः ।।६१।।

Not clear.

सालातुरीयमतमेतदनुक्रमेण
को वक्ष्यतीति विरतोऽहमतो विचारात् ।
शब्दार्णवस्य यदि कश्चिदुपैति पारं
भीमाम्भसश्च जलधेरिति विस्मयोऽसौ ।।६२।।

I refrain from this inquiry because who can expound in detail the whole of the tenets of the school of *Salāturīya* ? If one reaches the other shore of this ocean of speech and of

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the real ocean with the awe-inspiring expanse of water, then indeed he would be a wonder.

Śalātura is said to have been the birth-place of Pāṇini. It has been identified with the modern Lahol a village 4 miles to the N. E. of Ohind (Esufjai valley see Cun. A Geo. p. 66-67.) S. K. Belvalkar after examining all previous views as to Pāṇini's date concludes that he cannot be later than 600 B. C. He also adds that Pāṇini's mother was Dākṣi (see systems of Sans. Grammar p. 18-19.)

विद्यानां सततमपाश्रयोऽपरासां
तासूक्तान्न च विरुणद्धि कांश्चिदर्थान् ।
श्रद्धेयं जगति मतं हि पाणिनीयं
माध्यस्थ्याद्भवति न कस्यचित्प्रमाणम् ॥६३॥

अपरासां विद्यानां सततमपाश्रयः (सन्नपि).

Although (one) has made one-self the permanent receptacle of the labours (i. e., the sciences) of others (one) does not intend hereby to oppose the views of others. The views of Pāṇini however deserve in the world great respect. Occupying a middle position they cannot be said to be binding on some one only.

The meaning is not quite clear. I understand the first half refers to Bhāmaha himself who offers an apology for not setting out the views of other grammarians. The school of Pāṇini may be taken to the meeting place of the views of many ancient Grammarians. Therefore perhaps it is referred to as occupying a central position.

अवलोक्य मतानि सत्कवीना-
मवगम्य स्वधिया च काव्यलक्ष्म ।
सुजनावगमाय भामहेन
ग्रथितं रक्रिलगोमिसूनुनेदम् ॥६४॥

समाप्तोऽयं ग्रन्थः ।

After understanding the views of good poets and also having worked out the characteristics of *Kāvya* by one's own intelligence this work is composed by *Bhāmaha* the son of *Rakrilagomin* for the instruction of the good.

३५८

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षष्टचा शरीरं निर्णीतं शतषष्टचा त्वलंकृतिः ।
पञ्चाशता दोषदृष्टिः सप्तत्या न्यायनिर्णयः ॥१॥
षष्टचा शब्दस्य शुद्धिः स्यादित्येवं वस्तुपञ्चकम् ।
उक्तं षड्भिः परिच्छेदैर्भामहेन क्रमेण वः ॥२॥

By sixty (verses) the body (of poetry) was settled; by one hundred and sixty, the Alaṅkāras; by fifty, the conception of Doṣas; by seventy the determination of Nyāya (Logic); by sixty, the purity of words. Thus, five subjects have been dealt with in six *paricchedas*, in order, by Bhāmaha for you i. e., reader's benefit.

FINIS

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